THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Society Women and the Stage—Mrs. Potter's Future—A Prattler Who Can Fill Her Pocketbook—Margaret Mather's Marriage—A Triumph of Management—A Play Built Round One Situation—An Analysis of Walda Lamar—Its Complications and Its Absurdities—Zelie de Lussan's Cork Leg.

We are now, you will observe, getting the regulation bulletins by cable through the daily papers of Mrs. Brown Potter's professional movements. There is possible objection to be made by the profession itself to her choice, if she can act. There is, on the other hand, good reason to welcome ladies from society into the ranks of dramatic workers if they are ambitious and clever, for the stage is too often recruited from an idle, ignorant and adventurous class.

But Mrs. Potter's agents, and presumably Mrs. Potter herself, depends more upon society than upon talent and honesty of purpose for her success on the stage. Else would she not go straight to the Prince of Wales, as she evidently has done. We are informed by cable that her triumph is assured—because the Prince is her devoted friend. "I have authority for saying," cables the *World* correspondent, "that Mrs. Potter's engagement at the Haymarket has been made on the advice of the Prince."

He might have added, if he had been frank, that "it is confidently expected here that the Prince's patronage will enable her to make a hundred thousand dollars, irrespective of her talents, when she returns to the United States."

You see the "Prince of Wales snap" punctured the professional sincerity. We at once begin so suspect that Mrs. Potter does not depend upon her talent; has no confidence in her ability.

The question comes up right here—if the Prince of Wales' patronage ensures success on the professional stage, how about the earnest and gifted women who cannot secure his patronage—and wouldn't if they could?

Is professional advancement altogether a matter of favoritism?

Luckily for professional actresses, this question is answered in the affirmative only by women who do not expect to depend on their abilities, and preserve throughout a most chilling contempt for the public to whom they pretend to appeal.

I had the opportunity to hear Mrs. Brown Potter once. She recited. I also saw her play a part. She did not impress me with her beauty or her talents. She carried with her the air of a spoiled favorite, who could do or not do many things with impunity. And her circle of admirers corroborated the impression she created.

Now I hear her again. She is three thousand miles away. But a newspaper correspondent is interviewing her, and this is what she says:

"My contract was drawn by Mr. George Lewis. It ought to be a good one, oughtn't it? Everyone thinks it covers him with glory and fills my pocketbook!"

Sic itur ad astra!

There is no doubt that such a prattler can fill her pocketbook.

But can a full pocketbook establish her fame as an actress?

A hundred women of indifferent fame will rise up and with one voice answer, "Yes."

The marriage, without cards, of Margaret Mather rounds up with matrimony an unusually successful career as a star. I don't think Miss Mather quite fulfilled the promise of her debut, outside of New England. She is not as great histrionically as some of us expected she would be, and I cannot help feeling that her pecuniary success was owing as much to her manager as to her ability. Mr. J. M. Hill thoroughly believed in her, and what is more, he made all the people between Bangor and Bridgeport believe in her, too,

But she reached her zenith a year ago; it was evident then to the shrewdest of her critics that she could get no farther. It will be a long time before she gets another manager to build Romeo and Juliet for her as Mr. Hill did.

I cannot help thinking that were she to stop now and go into stage history, she would appear there as a triumph of management.

Her one great merit was the power of expressing amatory passion. She shone in mad love scenes like a peony, where Mary Anderson glistened like a camelia. But she lacked intellectual breadth. The individuality she gave to her work was a matter of temperament, not of character.

Speaking of Mather—who can hardly be said to have made herself—rather to have been made by contract—brings up her antithesis—the woman who depends wholly upon herself.

And that woman produced on Monday night a new play at the Lyceum.

The intelligent first-night audience which always comes to this house to give its respect and hearty good wishes to the woman who has done so much for good taste, was sorely puzzled in judgment at Walda Lamar.

It was so thoroughly French in its construction, in its ethical motive and in its moral, that Mr. Henry Wertheimer did not have to tell us where he got it.

It is built round one situation—and I suppose you know that a Frenchman always lays down a cornerstone before erecting a play. Having postulated a crisis, he then proceeds, with very little regard to the logic of events or the laws of right or wrong, to ornament his structure and achieve effectiveness.

Walda Lamar will not bear close analysis. The playwright, being a constructor and not a philosopher, succeeded only in being effective, not in being true or even sagacious.

You are required to give your sympathy to Walda, who is drawn as a vindictive pagan woman, actuated by a love for the Duke de St. Germain, which love is of the outworn and savage kind that attempts to consummate itself with hate.

The Duke professes to love her; she believes him and sincerely loves him in return. But family affairs compel him to break off the amour and marry a girl in society. He bids her farewell without telling her the truth, and goes home to the wedding. An envious woman tells her the truth, and she starts for the wedding, arriving at the chateau just before the ceremony begins. She stalks into the drawing-room and demands to see the Duke. This personage comes to her tremblingly. He is terribly frightened. He is brave enough to consummate a wrong, but not strong enough to assert it. The passionate strength of the outraged woman borrows its effectiveness from his weakness. He appeals to her, he explains, he swears that he loves her but is compelled to take this step. She is implacable, vindictive, violent, because she loves him. She talks about a "higher law"—namely the law of vengeance, which was made by God, and believes that in some barbaric and inscrutable way it is one of the inalienable rights of love.

Finally, not being physically strong enough to murder the Duke on his father-in-law's carpet—physiological defect which she believes to be the injustice of heaven—she attempts to kill herself. He seizes her, wrests the dagger from her, but only after she has struck it into her breast. The wedding guests, bride and family then rush in to find her dying and the Duke standing over her with the bloody weapon in his hand.

This is the great situation of the play.

They lift her up and beg of her to say, before she expires, who did it. For a moment the strange compound of violence and passion which she calls love is abeyant. She cannot with her dying breath commit so great an infamy as to charge an innocent man with the crime. Her eyes rove over the group of terror-stricken people and fall upon the bride, arrayed for the wedding. That settles it. It is not a question of ethics at all; it is a question of millinery. The white dress of the bride determines this heroine's action. She lifts her finger, and, pointing at the Duke, fixes upon him the crime of attempting her life, and falls into the tableau.

Here the second act ends.

What there is in this exhibition of vindictive selfishness that wins the Duke I could not see. But win him it does. He was capable of loving one woman and deserting her for another. He wasn't even frank enough to tell her the truth. He seemed to think in the first act that the responsibilities of his family's social position were of more weight than his manhood or his conscience. So it isn't strange perhaps that in the third act he should be won to tenderness and forgiveness by the woman's attempt to kill herself. Uncontrollable violence is often mistaken for deep-seated affection by playwrights.

The would-be suicide doesn't die. She recovers. The second act ends with the suspicion of murder hanging over the Duke. The third act goes on with the victim recovering, but the penalty unremoved. Everything depends upon the woman's exoneration. If she will only say she did it herself. Her silence appears to fill the Duke with a holy and chastened desire to marry her.

He reasons in this way: "A woman who will kill herself whenever she cannot have her own way, is too precious to love. I haven't appreciated her, by half. Besides, it would be unmanly in me to ask her to tell the truth. That I can never do."

But his friends urge her to tell it. She looks at them implacably. "Let justice take its course," she heroically remarks, without the faintest idea of what justice is, or how it would affect the play if it took its course. Her notion is that justice is the consecration of a lie with a dagger. They appeal to her to save the Duke. But it doesn't occur to them that she has saved him by not dying.

There is one thing that turns this stony-hearted pagan into a woman at the last moment.

What do you suppose it is?

It is the ruched dress of Miss Ida Vernon. When the mother of the Duke is let in, gorgeous in her sorrow, and poses in inarticulate grief, it is too much for Walda. She takes in the costume and the pose, and breaks down. "This, this," she mutters between her sobs, "is more than I bargained for." Ida Vernon closes her eyes as if about to swoon. Walda's heart is touched. She is born again. She exonerates the Duke. Then the Duchess exclaims, "My daughter!" and Walda cries "Mother!" and prepares to leave. The Duke says "Stay. I have learned to love you. That exhibition of character with the dagger, and your strength of mind in trying to have me executed as a murderer, have torn the scales from my eyes. Walda, I love you!"

Walda looks at him with unmistakable eloquence. Her heart says: "I knew it. I felt it. If one will only carry Heaven's decrees of vengeance far enough, love will reign."

Some narrow-minded spectators of this French exposition of morals were stupid enough to ask what becomes of the wrong inflicted on the poor little bride!

These people are unreasonable. They ought to be able to see that if the Duke once set out to act from a sense of right that he would have to marry both the women, and he couldn't do that, now could he, even in a French play?

You see the playwright's mistake is in supposing the audience's sympathies will go out to a woman who takes the law into her own hands.

The fact is, the sympathy of the audience lingered after the play with the little woman who took off her orange-blossoms and went away in silence and in sorrow and wasn't heard of any more.

For she was the only really innocent victim in the plot.

In this drama Miss Dauvray stepped from comedy to passion, and her impersonation of the impulsive pagan had many points of strong merit. I was very much struck with her delineation of a reckless and determined woman's impulse and impatience in the second act, when the Duke's friend is trying to coax her to abandon her purpose. I think that little bit is worth studying if you want to see how good an artist Miss Dauvray is. She doesn't reason. She doesn't even listen. But, woman like, she closes every faculty of her mind with a slam, and fixes her apprehension on her wrong, without a word. "Talk on," she seems to say; "I do not hear you. I have no ears, no regrets, no reason—only one impulse."

In the scene of the attempted suicide she won the audience completely and was recalled several times.

I felt a little sorry for Salvini in the part of the Duke. The character is an unworthy one, and not even so fine an actor as Salvini can do much with a role that is without a conviction. A good square villain is as essential to art as is an honest hero. But a man who is neither one nor the other, and who muddles the eternal canons of right and wrong—being a poltroon in his honesty and a milksop in his villainy—is simply intolerable.

I have heard that a certain order of men, car drivers for example, do now and then make their wives love them by using a table leg or a poker. The police court continually puts in evidence the fact that masculine violence does not always lessen a woman's affection for a man. But outside of Walda Lamar I have no reliable information that violence in a woman excites a tender affection in the masculine heart.

Miss Dauvray will not suffer from the criticisms of this play. The one situation of it is a triumph of production and acting. And the mere fact that she continues to produce new plays, accepting the risks of authorship and vindicating her own enterprise and ability in spite of the mistakes of authors, places her in the front rank of intelligent theatre workers who continually give us something to talk about and almost always something to admire.

NYM CRINKLE.

P. S.—The story in the Sunday *Sun* about the Boston Ideals, which contained the startling insinuation that Zelie de Lussan refused to appear in tights because she has knock-knees, is worthy of my friend "The Champion Squibbist." The fact is Zelie has a cork leg, as anybody but a champion squibbist could see with half an eye, when she danced in Victor, the Bluestocking. The Boston Ideals went to

LILLY GRUBB.

pieces because n-w wine was put into old bottles. On the Zelie nights the entire population wanted to go to the theatre. On the other nights the entire population wanted to go somewhere else. This is the effect of a cork leg. If the other prima donnas in the company had only been possessed of cork legs and voices there would have been no trouble. The Boston Ideals was an old bottle. Zelie was the new wine. N. C.

At the Theatres.

LYCEUM THEATRE—WALDA LAMAR.

Paul de St Germain	Alexander Salvini
Andre de Latour	E. H Sothern
Romanville	J. W. Pigott
Count de Valdaure	J. E. Whiting
Chevalier de Monval	J. G. Saville
Vladimir	William Payson
Monsieur Lecocq	G. F. De Vere
Adele Regnier	Adeline Stanhope
Duchess de St. Germain	Ida Vernon
Louise de Valdaure	Enid Leslie

One oyster doesn't make a stew, one swallow a Summer, or one situation a play. But Henri Wertheimber thought differently when he ransacked the French drama to build Walda Lamar. Perhaps he has amended his judgment since the first-night jury brought in their verdict. There is this to say for Mr. Wertheimber, that something like a presentment of the decision must have oppressed his soul, for he didn't come near the Lyceum Theatre on Monday night, and Miss Dauvray, without being asked to do so, appeared between the acts and told the people that nervousness kept him away.

Whatever else may be said of Miss Dauvray's work, it is at least considered of so much interest that her *premieres* draw possibly the most select and refined gatherings to be found under the roof of a metropolitan theatre. She seems to have won the support of the upper ten, and in that exalted patronage she finds encouragement and applause beyond her individual deserts as an actress.

It is strange to observe how the artistic defects of a professional are allowed to pass unobserved when that professional combines managing with acting. Conscientious and liberal effort in the former line cloaks every sort of dramatic sin in the latter, when the experimental stage is passed. It has been so in the cases of Charles Kean, Henry Irving and Wilson Barrett, and it is so in a comparatively humble way with Miss Dauvray. The actor, no matter about his faults, who can enter the field of management, armed with pluck, persistence and the mighty dollar, is more than likely finally to edge his way into popularity.

Walda Lamar is such a peculiarly bad play that its demolition does not require the expenditure of much critical ammunition. It has one strong situation, which in the hands of Modjeska would be dramatically impressive, but which Miss Dauvray is unequal to. It is where the heroine, who has cream of Tartar blood in h-r fierce young veins, finding her noble lover false and about to be married to a sweet young thing in nun's veiling, stabs herself and by a gesture accuses the aforesaid recalcitrant of the crime. This is novel, if not natural. She does it because she loves him. Great love makes great sacrifices, but we are asked to believe that Walda's devotion to Paul is noble and not lustful. Her scheme smacks more of the enraged French courtesan than the self sacrificing woman. And how Paul, after this exhibition of vengeful passion, can give Walda his heart and hand is only conceivable in the mind of a French author. But Paul is a whimpering cad. He is no better than Walda, and she is no better than she ought to be.

Indeed, Mr. Wertheimber introduces us into very bad society generally. All his characters save one—and that a minor one—are unpleasant specimens of the human kind. Paul is a coward as well as a cad; Walda is a creature whose lust is greater than her love; Adele is a scheming prostitute; Andre is a liar and an accomplice in Paul's double villainy; Romanville is a barefaced Jeremy Diddler; the Count sees his daughter jilted for a discarded mistress without a murmur, and De Monval is a co-conspirator with Adele.

Could anything more unsavory be imagined? Nothing, unless it be the dialogue and the generally unwholesome atmosphere of the play. The lines are a fair imitation of Dumas. They abound in sophistry, cheap philosophy and the utter artificiality that betokens a false view of French society and its customs. Not one of the characters is made to utter a sincere thought or to display the slightest degree of delicacy or fine feeling. A man is allowed to talk with his ex-mistress about his feelings for the reigning favorite, to deceive her and then grovel at her feet, to cast off his pure and innocent *fiancée* and marry the violent woman that has frightened him into something weakly approximating love for her. False—all false—from the inception. The construction of the piece is extraordinary. There are eighteen characters, and twelve of them are wholly superfluous. Many of them are brought on for one scene or act and then disappear entirely. The first act gives promise because we have not yet penetrated the puerile stupidity of the plot; the second act is enlivened by the situation before described, and the third drops into wild absurdity.

A more inconsistent, incomplete and uninteresting play than Walda Lamar we have not seen in a long while, and our experience has been large.

Miss Dauvray was unwise to present herself in a hysterical role. She is not an emotional actress. Her bouncing walk denotes the soubrette; her attempts to portray the passions of love, hate and revenge remind one of a comedienne trying unsuccessfully to be serious And that is exactly the situation. Miss Dauvray is essentially a comedienne. Her emotional flights are serio-comic. See can no more rise to the height of feeling required than her diminutive figure can expand to a commanding degree. She does not stir the heart, for she cannot. She merely ruffles her feathers and strives to stand on her toes. Of course Miss Dauvray manifests intelligence. She cannot help doing that even when she is completely out of her element. When Lotta can play Miss Multon and Annie Pixley becomes Lady Macbeth we will then accept Miss Dauvray as something else than a mixture of soubrette and comedienne. She was painstaking and earnest, at all events. It is not her fault that nature designed her for laughing purposes—it is her fate, and we are not sorry either, for there are enough women on the boards who can tear their hair and harrow our feelings artistically, and we are grateful for stray rays of sunshine like Miss Dauvray.

Mr. Salvini was most ungratefully placed. He acted Paul probably as well as anybody could act an alleged hero that is positively unmanly and unsympathetic. Mr. Sothern was honest and effective as Andre—the most satisfactory work of the evening. Mr. Piggott excited our commiseration, as anybody must who is put on to be funny without any material to be funny with. Adele, the actress, introduced Miss Stanhope to the Lyceum stage. She is a fine-looking woman, with a broad, dramatic style, and her efforts were so satisfactory in the first act that we were sorry to find that she had nothing more to do, a candle having overturned in her dressing-room at the Odeon, and forced her to remain in hospital until Walda's amour was ready to be enacted on Tuesday night. Miss Vernon gave a conventional picture of the stage mother with a large supply of sobs on hand to be pumped up as occasion required. The play was charmingly equipped in the scenic way.

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WINDSOR THEATRE.—DOLLARS AND DIMES.

Captain Patrick O'Shaughnessy	Charles Bowser
Frank O'Neil	Edward Poland
Elliot Craven	Leighton Baker
Gerald Goldheart	J. F. Brien
Dennis O'Rafferty	Thomas Q. Seabrooke
Gaffer Giles, aged eighty	George M. Kidder
Eleanor, known as Mrs. Gray	Helen Blythe
Edith, The Professor's Daughters.	Blanche Plunkett
Nellie, The Professor's Daughters.	Alice Gray
Marigold M. May, from Massachusetts	Elvia Crox

Only a fair audience greeted Charles Bowser and his company in Dollars and Dimes at the Windsor Theatre on Monday. The play is a conventional British melodrama that has been tampered with in an effort to introduce a star part. The scene of the prologue—changed from the original—is laid in New York City, in the counting-room of Goldheart and Craven, merchants. Craven, the wicked partner, has designs upon the wife of Goldheart. The husband has just arrived from a long business trip abroad. Craven has done some jugglery with the correspondence between husband and wife, and made it appear that the former is faithless. He induces Mrs. Goldheart to elope with him, leaving two children behind. He also robs and bankrupts his partner. The wife has no guilty motive in eloping, and in the sequel is shown never to have sinned. Act I. is Harbor Hall, Devonshire, the residence of Patrick O'Shaughnessy, a retired Irish sea-captain. (Twelve years elapse between prologue and Act I.) A kind-hearted, middle-aged American lady, known as Mrs. Gray, is the Captain's housekeeper. Near by lives a family consisting of a father, two daughters and a serving maid—a Yankee girl from Massachusetts. The father is known as "The Professor," and there is a mystery about the family. Craven appears upon the scene with designs upon the Captain's pocketbook and upon the honor of one of the Professor's daughters. He is suddenly confronted by Mrs. Gray, and then each learns that the other was not lost in the wreck of the ship in which they had embarked. In the complications that ensue the villain is of course balked at every turn; the Captain's pocketbook is untouched; the honor of the girl is saved; the wife's honor is found to be unimpaired; the villain is killed; husband (the Professor) and wife are reunited, and the curtain descends with the giving in marriage of the Professor's elder daughter to the Captain's nephew and the Yankee serving-maid to Denis, the Captain's serving-man.

There is no star part in the drama. Captain O'Shaughnessy is not prominent enough, although no doubt the part has been elaborated. In the original it was probably an eccentric bit of comedy. Mr. Bowser struggled through it, and occasionally made a good point and roused the audience to laughter or applause. His acting and make-up were excellent, but his Irish dialect was only fair. Helen Blythe played the sorrowing wife with great effect, especially in the scene with her daughters, where she implores them to recognize her as their mother, and also in the reconciliation scene with her husband. J. F. Brien, in a Silver-Kingish make-up, was dignified and quietly forceful as Gerald Goldheart (the Professor). His scenes with his daughters were invested with tenderness, and with his wife and the villain with much power. Leighton Baker did earnest work in the part of Craven, and made it sufficiently villainous to invoke hisses. Thomas Q. Seabrooke managed to extract a good measure of "fun for the boys" out of the conventional Irish part of Dennis O'Rafferty, deeply in love with Marigold M. May, from Massachusetts. In this latter part a distinct hit was made by Elvia Crox, a pretty, winning little woman of the brunette type. Her gay spirits and clever comedy lit up many dull spots. But her high-kicking might be modified, and some of the slang in her lines and a "risky" speech or two cut out. As Edith, the Professor's eldest daughter, Blanche Plunkett was sympathetic and rather charming As Nellie, the younger daughter, Alice Gray was the opposite. It must be admitted that there was considerable applause and enthusiasm as the play progressed. There were frequent recalls of the principals, and twice the whole company passed before the curtain. Next week, the Mestayers and their jolly crowd in We, Us & Co.

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Certainly it is something so novel to hear absolutely distinct articulation in singing that it would be worth going to see Milton Nobles' admirable play of Love and Law at the People's Theatre this week if only for the satisfaction of hearing plainly every word of the songs Dollie Nobles sings. We mean on the score of enunciation. Her singing voice is sweet in the lower notes, though not very strong, and she well merited the encores with which the audience greeted her. Her acting as the Italian girl Ritta was natural, spirited and piquante, showing her to be possessed of the instinctive dramatic power as distinguished from mere histrionic culture. In this respect Fanny Sprague as Helen Montague may be classed as an example of ability derived rather from study than from the possession of inborn talent. Florence Vinton as Mrs. Tarbox made a very passable landlady. For clever make-up and spirited mimicry really we think that Kitty O'Rourke, the Irish servant girl, as presented by May Bardell, takes the eclair. Mary Davenport's Italian crone, Rosa, was well conceived.

The burden of the piece rests to a great extent upon Felix O'Paff, the lawyer, a part which is played by Milton Nobles in a way that seems to have a sort of magnetic influence in bringing up the whole company to "concert pitch." L. R. Willard's Sir Randall Burns does not afford much scope for acting. Septimus Sawyer, the lawyer, was satisfactorily performed by Willie B. Wright. Louis F. Howard as Giovanni Conti, the organ-grinder, was worthy of serious mention as a finished and artistic performance of a difficult part. Jasper Craddock was acted by George R. Sprague. Jemmie Nipper was played by John H. Ready, and Ferdinand Hoffmeir by Max Fehrmann. The staging was good. The view of New York Bay, with the statue of Liberty as seen from Staten Island (from the brush of Henry Hoyt), was a really effective. Next week, Passing Shadows.

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The Kiralfy company presented the Ratcatcher to a crowded audience on Monday night at the Grand Opera House—indeed anything save a large gathering at this popular resort is exceptional. Hubert Wilke has made the part of Siegfried, the pied piper, quite his own, and on this occasion his dashing acting and brilliant singing gave unbounded delight to the spectators. At the end of the fourth act he was called before the curtain. With one or two exceptions the cast was wretched. One of the exceptions was Louise Muldener, who played Hilda, the Burgomaster's daughter, prettily.

The ballet was well drilled, and the principals, while not of the first or even second rank, seemed to please the observers of their graceful gyrations. Their costumes were clean and and attractive, but the dresses of the coryphees would be the better for washing. Some of the tights were palpably darned and all of them looked unclean. The Kiralfys appear to have an aversion to needless expenditures on soap and friction. The scenery has become very shabby, and so The Ratcatcher, taken as an entirety, presents a cheap and faded appearance. Next week, W. J. Scanlan will be seen in Shane na Lawn.

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Dockstader's present bill is a source of hearty enjoyment. It contains many clever features. The permanency of this establishment is assured. Good taste and liberality have placed it upon a substantial footing.

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Jim the Penman will run at the Madison Square until May. Its hold upon the public fancy is most tenacious. The strength of the play, the collective excellence of the cast and the unexceptionable tone of the production form an unfailing topic of discussion among play-goers.

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People who go late to Harrigan's now are likely as not to go away again unable to secure seats, for McNooney's Visit and standing-room are becoming well nigh synonymous. The comedy is the hit of the season at the Park, and satisfaction is consequently depicted on every face before and behind the footlights.

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The Old Homestead has been prolonged at the Fourteenth Street Theatre beyond its originally contemplated sojourn. The delightful New England idyl has won all hearts.

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THE MIRROR was almost alone in condemning Harbor Lights on its production at Wallack's. We said that it was cheap and trashy and utterly unworthy the consideration of an intelligent audience. But the usual number of journalistic pop-guns poured forth a fusillade of feeble arguments in favor of its popular acceptance, and we were in the minority for the time being. Now our judgment is vindicated by Mr. Wallack himself, who shows what a sham the zealously proclaimed success of the piece was by announcing its withdrawal this week. We are heartily glad for this result, because the success of a nailed-up affair like Harbor Lights would have indicated that public taste in New York hangs on a lower peg than we believe it does.

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Mr. Mansfield's engagement at the Union Square finishes on Saturday night. Next week Agnes Herndon will produce The Commercial Tourist's Bride, a play in which she has been starring for several weeks.

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The Skating Rink is filling in the time pleasantly at the Bijou, while rehearsals of Big Pony are going on. This is said to be the first attempt to introduce the American Indian into comic opera. Whether this choice of subject was made with the one idea of doing something American, or only on account of the unadorned picturesqueness of the native savage, it is hard to say. But the notion is unique, and satire cannot go much farther than the librettist has here gone in making the fighting chief of the Umbilicas import the red-handed men and fierce customs of the East to bring his tribe up to their native ferocity. Big Pony, who abducts an entire chorus, appears to do so with the one purpose of infusing comic opera into the reservation, and his liberal offer of money to Joseph Howard, Jr., and Mrs. Jennie June Croly to accept tepees on his happy hunting grounds shows what a keen sense of humor the advanced savage has.

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A Rag Baby is the attraction this week at Niblo's and, as has been the case whenever this trifle has been presented in this city, the houses are good.

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The Athenæum company of Boston furnishes the diverting specialty bill at Tony Pastor's this week.

The Musical Mirror.

Since the production of the Dutchman last week, the National Opera company have given, up to the date of this writing, The Huguenots, Faust and Aida, the last at the Saturday matinee. Instead of commenting on these representations in detail, it may be well to give a general review of the subject, and examine how far the management has fulfilled the promises of its programme and justified the expectations which the public has been led by various causes to entertain.

First, as to the orchestra, it is pleasant to say again what the public knew before, that the company has handsomely kept its promise. Thomas and his band have been famous for too many years in all matters of symphonic execution to challenge our critici-m or need our praise. They show, in operatic work, all their familiar virtues—finish, neatness, promptness, accuracy and spirit. In such works as The Huguenots or Faust it is a keen pleasure to listen to the accompaniments, abstractly, and purely as orchestral work. But with the virtues of a symphony conductor Thomas has some of the defects. He used to play Beethoven and Schumann a trifle faster than the received traditions. In leading an opera, he sometimes shows the contrary fault; he drags the time a little, and fails to work his singers up to the highest pitch of snap and dramatic fire. Witness, to go no further, the heavy way in which Mephisto sang his ballad on Friday under Gretchen's window. But this calmness stands him in good stead in fortissimo passages and *tutti*, when he never overtops and drowns his voices with blare of brass and crash of drum. That orchestra of "salt-box, tongs and bones," which a great poet has stigmatized as peculiar to Verdi's operas, becomes in Thomas' hands a delicate and sympathetic instrument, and in the very whirlwind of his passion he begets a temperance which may give it smoothness.

The staging was excellent. Much of the scenery, especially in Faust and Aida, was artistically good and beautiful beyond the average, and the dressing has been both rich and handsome. In the matter of stage device and machinery we have yet something to learn from European theatres. When Mephistopheles at the Kirmess draws his demon drink from the barrel-head, it is usual here to let off a sputtering little twopenny cracker, which acts and looks as unlike fluid as possible. At the Grand Opera, by a well known and beautiful physical device, a brilliant stream of blood-red wine pours into a basin, which flames up in crimson, blue and yellow in a properly fiendish way. Apparently the machinist at the Metropolitan gave up the problem in despair, and the wine—on true total-abstinence principles—was left to the imagination. Nor should Faust, in order to rejuvenate himself, walk off into a corner and soberly unbutton his garments as if he thought of going to bed. There are wires and tricks for doing this better, and if we are to have optical illusion at all, it is well to do it thoroughly.

The choral work, in all three representations, may be heartily praised. With the co-operation of the School it is at all times possible to put on a body of well-trained choristers, whose appearance and singing make the half-dozen incompetent scarecrows of Maplesonian tradition a shuddering memory. In consideration of the curious antiseptic properties of the artistic career, as illustrated by those mossy relics, the fresh young people of Mr. Thomas' chorus may be congratulated on having before them an almost indefinite term of usefulness.

In *ensemble*, therefore, the company has fairly done what it promised. As regards individual artists, in view of the noticeable falling off of late years in the supply of really good singers, and the exorbitant prices demanded by the few who remain, it was not to be expected that the company should give opera with anything claiming to be a star cast. Personal and private considerations, with which the public is only indirectly concerned, have wrought havoc in their ranks. If the National Opera company really deserves its name, it is a national disaster to have lost the services of Fursch-Madi and Hastreiter—the former one of the most finished artists, and the latter possessed of one of the most glorious voices ever heard on the New York stage. The company still numbers two excellent soprani. Pauline L'Allemand may safely be called one of the foremost *bravura* singers of the day. For refined lyric work she is completely satisfactory, as exemplified by her personation of the Queen in The Huguenots on Wednesday. Her clear, silvery, flexible voice, though perhaps a trifle cold in tone and without sufficient breath and volume for strong dramatic singing, is finely effective in all work calling for delicacy and finish of execution. Her promptness of attack, steady intonation and sustainment of note, cleanness of scales and general good taste and self-possession, make her a delight to the cultivated ear, while a pleasing person and easy freedom of movement and carriage are equally grateful to the eye. Miss Juch's merits have already been discussed in these columns. She sang Margaret very charmingly on Friday, though much better from the lyric point of view than the dramatic.

Bertha Pierson, after a debut as Valentine in the Huguenots, sang Aida on Saturday. In both roles she was but measurably satisfactory. She has a powerful, heavy voice, not very well joined where the higher and lower registers meet, but possessing some strong, clear upper notes of good carrying quality. She has an imposing and handsome person, poses well, and acts with freedom and dramatic fire. Her radical defect is a coarse, incorrect method and phrasing in medium passages, and an utter incapacity to sing cantabile. At such points her faulty delivery and unsteadiness in sustainment are very trying. A mischievous critic once remarked of a singer cursed with a frightful *vibrato*, that she did not warble, she wobbled. If there is one feature of a good singer more characteristic than another, it is his power to attack his note promptly and accurately and hold it firmly when he has hit it. Singers of less skill or taste forget, this and wobble to an excess which fills sensitive hearers with a tendency to homicide.

The same blame attaches to Jessie Bartlett Davis, who makes a pretty page but an indifferent singer, with a tendency to slide down her scales like a schoolgirl on a toboggan, instead of neatly picking her way down by the steps.

Of Cornelia Van Zanten, who sang Amneris on Saturday, it will be more fitting to speak after fuller hearing. She appears to have a powerful contralto, which she uses with a hard and faulty method and defective intonation. She has, however, plenty of energy and fire, and, dramatically speaking, gave the part a satisfactory interpretation.

Candidus made an indifferent Raoul and an unsatisfactory Rhadames. Both parts call for a good dramatic tenor, and this Mr. Candidus is not. His voice is thin and wiry, with no color or resonance in the lower registers, and apt to break if forced. Nor does he atone for vocal defects by his action, which is cold and embarrassed. Mr. Bassett has a naturally sweet voice of rather uneven quality, and a vocal method as yet primitive and untrained. His Faust was but moderately acceptable, musically speaking, and lacked dramatic strength.

Ludwig is an interesting artist, with a great deal of dramatic intensity, a manly presence and a naturally rich, fine baritone, all which good things he frequently impairs by his guttural, unsteady delivery and his hurtful habit of declaiming his passionate phrases instead of singing them. Much of the splendid scene with Rhadames and Aida, before the temple, was injured in this way.

* * *

The production of Lakmè, at the Metropolitan, on Monday of this week, only serves to confirm our praise of the setting hitherto presented. The scene in the square was a really gorgeous picture of Oriental architecture and costumes, blazing with color, and dazzling with its kaleidoscopic blending and shifting of forms and tints. The jungle scene, too, was highly realistic and tasteful.

Pauline L'Allemand quite outdid herself by the warmth and brilliancy of her singing in the title role, and her Bell song was redemanded with complimentary but rather indiscreet persistence. Bassett, as the young English soldier, did noticeably better than in Faust. He seems unable to form his tones properly in medium passages, but, at stress, he brings out some clear prolonged upper notes of lovely quality. With study,

much may be hoped of him. Stoddard sang excellently, and acted well as the fanatic Nilakantha and Amanda Fabris, who made her debut as the Governor's daughter, gave an agreeable rendering of her slight part. She appears, at first hearing, to have a very pure and flexible, though light, soprano, and a refined, correct style. It will be interesting to hear her later in more prominent work. Of Misses Phillipps and Ritchie and Messrs. Whitney, Lee and Fessenden, who have all done good service during the week, lack of space forbids minuter mention till another number.

On Monday the musical clans will muster in force to one of the great events of the season, the production of Rubinstein's Nero, and the critics are already pondering the probability of finding in the operatic composer the same genius which has been shown in his other work as a tone-poet.

* * *

Ruddygore is not by any means drawing full houses, but according to the terms of Mr. Stetson's contract it cannot be withdrawn until the receipts fall below a certain stipulated point.—At the Casino, since the beginning of Erminie's run, there has scarcely been a time that the management have not been preparing to celebrate some point in its career. Just now they are getting ready some commemorative features for the forthcoming 300th performance.—Tuneful Lorraine has drawn good houses to the Star, although the members of the cast have been bobbing up and down strangely, if not serenely. Herndon Morsell (baritone) has been singing the title-role in place of Signor Perugini, while Miss Griswold (soprano) has been on the sick-list, and Miss Verena (nothing in particular) has made her absence a poignant regret by unsuccessfully attempting to fill the vacant place.

Orthoepy.

Obesity. Miss Nellie Wetherill errs in making the *e* of this word long. It is long in *obese* and in *obeseness*, but short in *obesity*. Some of the vowels are habitually rather badly treated by certain members of Mr. Harrigan's company. For example, the *i* in *give*, the *o* in *word*, the *u absolute*, and so on.

Frequent. If Miss Ellie Wilton persists in putting the accent on the first syllable of this verb, we shall think she dates back to the first quarter of the century at the least. This was Webster's accentuation, but is not the accentuation of the Webster's Dictionary of to-day. All the orthoepists now accent the second syllable.

Progress. Here again Miss Wilton's orthoepy is a bit archaic; she prefers to sound the *o* of this substantive long, whereas our contemporaries unite in sounding it short. Yet despite these little preferences that are at variance with what is nowadays considered the best usage, Miss Wilton's Mrs. Vane was, to my mind, the most satisfactory personation in the recent representations of Masks and Faces at the Lyceum.

Underneath. Mr. Saville would hunt in vain, I think, for an authority for putting the accent on the first syllable of this word. It is painfully evident that Mr. Saville has never been a very close student of accents or vowel sounds.

Service. Mr. Whiting pronounces this word as though it were written *survice*. In doing so, he does as many cultured Americans do, but not as those Americans do that are careful to conform to the best usage. The *e* of *service*, and of a long list of words, has not properly the sound of *u* in *surger*, nor of *e* in *seraph;* it has a sound peculiar to itself. Though in some respects Miss Dauvray's utterance of the *e*, as far as I have observed, is always quite correct. The sound occurs in French, a language Miss Dauvray seems to be familiar with.

Friend. Miss Dauvray's manner of pronouncing the letter *r*, meet with it where she may, is not English: it's Continental, and smacks of affectation.

Adverse. Miss Dauvray errs in accenting the second syllable of the word. The first is the accented syllable.

Eloquent. Miss Dauvray's pronunciation would be bettered if she would be more careful with her utterance of the final unaccented syllables. For example, *ence* should not be sounded *unce*, nor *ent*, *unt*. ALFRED AYRES.

The New Minstrels.

"Sweatnam, Rice and Fagan's Minstrels will start out about August 1," said Barney Fagan to a MIRROR reporter the other day, "most probably in the West. There will be about forty-five people in the company, with Rice and Sweatnam at the ends and myself in the middle. I have conceived an idea for a first-part of a sensational order, which I am having patented and copyrighted. In the line of song-and-dance acts I have also evolved a new and novel idea, which is a total departure from all stereotyped acts of the kind, and in fact the show throughout—everything appertaining to the parade, the dressing, the style of performance, etc.—will be entirely new.

"As for the costuming, it will be most elaborate. Costumers are at work now, and a number of mechanics are busy constructing the first part. Ours will be exclusively a city show, with exceptions only when we are compelled to play small towns to escape big jumps. The company is to be organized in New York, and will rehearse for three weeks preparatory to starting out. Among the features will be several imported novelties, both in singing and specialty business, besides which all the names and faces will be new, each man in each department being selected from the best.

"I would like to give THE MIRROR the names of some of our people, but it is impossible. Managers of big troupes of the kind, no matter how friendly, are sure to be wary of and antagonistic to a concern like ours, which goes out so exquisitely equipped and so able to cope with the most determined opposition. I will say, though, that the expenses of the minstrels will be very great, and that the cost of equipment before a mile of travel is made will be fully $25,000."

The Giddy Gusher.

Probably no name in the world announced as that of a dying man could have so affected New York as did Henry Ward Beecher's, when Saturday morning the startling head-line "Beecher is Dying" went through the land. It is nonsense to say, as some papers have, that Garfield's or Grant's taking off were events of similar consequence. Only that Guiteau was born was Garfield's death a matter of any account to any one outside his family. And when the history of the United States is twenty years older it will be very funny to read about Ulysses S. Grant.

* * *

There's no possible doubt that Henry Ward Beecher is the biggest man America has yet produced. He certainly was five years ago. Pretty soon people will begin to remember that the last year the great orator was not at his best. You know you don't see the change in a member of your family till some semi-occasional visitor points it out. The parishioners of Plymouth Church may not think so, but about three or four times a year I have been accustomed to hear Mr. Beecher, and though to the last a head and shoulders above any other pulpit occupant in the land, there was a dimness on the face of the diamond.

* * *

I have told you about my internal thermometer that registers to the section of a degree the value of the performance.

In Beecher's atmosphere that unfailing indicator used to be plum up. Therefore was I surprised, when I heard him on his return from Europe, to find the mercury stopped at the same spot as for Conkling, or Gough, or Evarts. No word of his hoisted it a notch further. So I said: "Something is wrong. Mr. Beecher is under the weather. Ill go over again soon."

And so I did, but with the same result. That wonderful clutch he used to have on the very heart of his listeners had weakened. Eloquent, original, logical still—something had breathed upon the crystal polish of that mirror-like mind.

* * *

I wouldn't wonder when all is over if others do not begin to recollect that there was a change the last year.

Mr. Beecher owed his towering position to his oratorical abilities. He will never read as he was heard. Little Rev. Dr. Sawedoff Salvation may pipe the sermons of Beecher without creating a ripple, and old Pontius Pilate Pentateuch, professor of theology, may ding extracts from Beecher into the noddles of his class without making any vibration of the cerebellum. But those very sermons and extracts moved multitudes with profound emotions when aided by the wondrous personal magnetism of Henry Ward Beecher.

Then, again, the great ordeal of his career crowned him a king.

* * *

I remember one morning at the Glen House in the White Mountains. I got in from a very eventful and exciting expedition with news that about two miles and a half up the Mount Washington horseback road I had seen a splendid eagle perched high on a niche in the rock. By 10 o'clock word came he was still there, and all the men in the hotel went off to shoot it. The big surrounding mountains reverberated for hours with the sharp crack of rifles. By noon that was the most remarkable bird ever heard of. He had been hit time and again, but he turned his calm gaze on his assailants and smiled superior to their puny onslaught. I went up and sat on a stone for hours, and watched the target excursion's practice. Every man laid down his gun after a whack at him, and gave it as his opinion that that bird was boss of the world.

* * *

A bird you can't kill with a shotgun or a rifle, a bird who flops his head at you and laughs (they all saw him laugh), must bear a charmed life, and in proportion to the efforts made to kill him that fellow's reputation grew. For a week things went on. The eagle changed his place and sat on another inaccessible rock, and then went back to the old spot. People blazed away. The humane visitors interfered. After the first week no one was allowed to shoot at him. Boston parsons stood round and bade us see how he—

Watched from his mountain walls
The wrinkled sea beneath him crawls
And like a thunderbolt he falls.

Only he didn't fall.

* * *

This thing went on till it was discovered that a stuffed eagle had been stolen from the Crawford Notch House, and examination blew my little game. I had a forty-foot wire around the neck and body of my noble bird, and he was anchored by two pieces of pig-iron that weighed thirty pounds. I used to nearly break my neck scaling impossible places and lowering Mr. Eagle to coigns of vantage twenty-five or thirty feet below, fasten my wire and crawl back to safety and the bridle-path, reach the hotel, and discover him again in a new place. (It never struck folks that I always found him when he moved.) When the Crawford Notch man got back his eagle it was as full of shot as Mark Twain's bullfrog. His neck was broken in several places but, held together by the wire, it had wobbled in a life-like manner and encouraged folks to waste ammunition. But many a visitor left the Glen House to tell of that magnificent eagle and go to the grave believing that was the invulnerable, unassailable king of the air he saw on Mount Washington.

So, after the shot-guns of scandal and the rifles of the law failed to bring Beecher down, he took a high flight from which, "like a thunderbolt, he falls" to-day, and no pig iron or wire has been discovered to account for his holding so long an invulnerble front and an inaccessible position.

The man or woman who weathers a big storm can carry more canvas thereafter than the craft that never felt a blow.

What a contract that person has got who undertakes to man that Plymouth Church pulpit. It will be about as easy as for Marshall Wilder to wear Beecher's clothes.

* * *

Speaking of Marshall Wilder, that ubiquitous and cheery little man will be sailing away soon to fill engagements in London. He wants to take Mrs. Alice Shaw with him—I earnestly desire that a titled young idiot who was here for a week this Winter shall hear Miss Shaw. This young cub arrived at the Brevoort and went out three times during the week that the *Ethiopia* was in port, in company with his valet. He came on the *Ethiopia* and went back on the *Ethiopia*.

"Didn't like Americans at all." He conversed with just five Americans while he was here. I was one of 'em, and he said to me:

"You're weally a wonderful wace of cweachers."

"Didn't you ever know any Yankees on the the other side?"

"Yes. I met a few. I have a friend who has a taste for that sort of thing. She introduced me to Detchon and Mr. Frank Lincoln and Mr. Marshall Wilder. What queer noises you Americans can make in your thwotes, don't you know?"

Great Scott! that Charlotte Russe thought we were all ventriloquists and mug-pullers. I think I disappointed him somewhat, but Miss Shaw will re-establish his belief in the executive capacity of Americans.

* * *

Labouchere should send over here for Henry Guy Carleton. They have a bond of sympathy in their estimation of Irving Bishop—"A man convinced against his will, is of the same opinion still."

It seems to me Mr. Carleton's theory that Bishop hit on Gramercy Park in his late experiment by the muscular action of the committeeman's hand passing over the map of New York City, is very weak. The map wasn't as big as a morning paper and Colonel Tom Knox's hand covered Central Park and the Battery when laid tenderly on the roof of the Lotos Club. Mr. Carleton probably feels the weakness of the explanation, since he bolsters it up by mysterious allusions to Dr. Hoyt. They had a merry old row in London over Bishop. It's very likely we'll have one here. If there's any fight in that doctor and he reads the suggestive paragraphs about him in the papers, he'll go for somebody sure.

* * *

Mr. Bishop's performance was funny, anyway. I shan't soon forget the spectacle of an apparently condemned man riding to execution in a black cap drawn over his face, and three sane and intelligent citizens warming their hands at the back of his head. It was a cleverly performed piece of business, especially the escape of the committee with whole anatomies. When in doubt always take the trick—that's according to Hoyt, I believe, and so I enjoyed Mr. Bishop's seance very much. Being a mind-reader myself, I know he thinks Labouchere and *Truth* need Carleton more than Pulitzer and the *World*. They should be united. It would be a case of Henry Guy Carleton. Whether Carleton could guy Labouchere is quite another thing.

* * *

A young man in St. Paul writes me that he has "quite a knack of imitation and recitation," and asks me "if there is room in New York for another Nat Goodwin." Well, I've been making inquiries, and can truthfully say, there is not. Nat fills the vaccuum—friends and enemies concur in that. It wouldn't be well for us if there were more of him. Nat is a daisy. There are many daisies in the ordinary field, but the dramatic field admits of but one such. I don't wish to discourage a young man from St. Paul, but really there is no room for another Nat Goodwin in New York. There are broken hearts enough in the city without another crusher. But what sublime confidence animates these innocents! All that young man wants is to know that there's a place for another Nat Goodwin. He's able and ready to step in.

* * *

Mrs James Brown Potter has got an engagement, and a salary she speaks of with awe. Now let's see what she will do to earn it. It's one thing to be a fashionable amateur and play at acting to a party of admiring friends. It's quite another to do the regular thing, surrounded by professionals, for a cold-blooded, critical audience who have paid ten shillings a head and are going to get their money's worth.

An injudicious rumor has it that the lady, in the first flush of her triumph, with her contract clasped to her bosom, said she was "going to elevate the stage."

Ye gods on high Olympus! A long limbed, not over pretty woman, born in the purple, yet wanting the ability necessary to hold the enviable position she inherited and married into—no Rachel, no Clara Morris—she, forsooth, is going to elevate the stage! By what means? is the next pertinent or impertinent question.

* * *

The women who elevate the stage are such as Charlotte Cushman, Elizabeth Ponisi, Helena Modjeska, Mary Anderson—no society pets wandering upon the stage with a box of caramels in one hand and a silver card-case in the other. They didn't tear themselves away from poundcake and ice-cream to smile over the footlights at astonished friends. Bitter poverty and actual talent attended their advent on the stage, and by characters of genius and purity such as those women possess, the stage will always be elevated.

* * *

I have seen Mrs. J. B. Potter act, and heard her recite, and about four score more of the same calibre—from out the same class—and I must say they all appear about alike. The success of Mrs. Langtry must not be expected of every good-looking woman on whom Albert Edward has smiled. Lily Langtry is the cleverest business manager I ever met—bar none. She is a physical triumph. She had the prestige of several seasons of social success, and the tremendous advertising of a variety of scandals.

Not one of these adjuncts will attend Mrs. Potter's debut.

By George! The lady may want a derrick to elevate her own spirits, let alone the stage that she proposes to hoist. Take it easy, Maria. You will have lots to do besides taking up the stage a peg, or I am no

GIDDY GUSHER.

London News and Gossip.

LONDON, Feb. 24.

A sort of lull has come over the dramatic world since my last letter. No new piece of any importance has been produced, and the matineers have for the time being ceased from troubling. The most noteworthy event of the week has been the midnight dinner of the Dramatic and Musical Sick Fund, which took place at Willis' Rooms on Shrove Tuesday, and lasted till goodness knows what time Ash Wednesday morning. Many of the mummers who assisted thereat are even now suffering from the effects thereof. The time selected was about as unsuitable as can well be imagined for all save members of the theatrical profession, and as the success of this function depends far more upon public than professional patronage, it is not easy to say why the old rule was departed from. The explanation given by the Fund officials is that they had captured Charles Wyndham for their chairman, and as Charles declined to close his theatre in honor of the occasion, they were perforce obliged to do as they did. Whether the game was worth the candle is another matter. Formerly the dinner was held on Ash Wednesday, because of the compulsory closing of all London theatres on that evening was supposed to give actors the opportunity of assisting. As, however, they usually stayed away in their thousands, this made little enough difference, anyhow. Now that the old restriction with regard to Ash Wednesday performances is removed, they have a better excuse; but this by the way. It is to be hoped that the executive will be better advised next year. Wyndham's health was proposed by Mr. O'Hagan with considerable enthusiasm—considerable, that is, considering the differences of opinion which have lately arisen between W. and O'H. on the subject of The Noble Vagabond and the continuance of that piece upon the Princess' stage. Wyndham replied in lively terms. He deprecated O'Hagan's praise as calculated to destroy a modesty which he (Wyndham) had sedulously cultivated since his early experience on the stage. Waxing autobiographical, he then said that his first manager, after announcing his engagement as that of "a gifted young actor," gave him his notice in three days and recommended him to become a trapezist. He went to the United States and joined Mrs. John Wood's company, in which he was cast for a character who was "shortly going to South America." The *Herald*, in criticising the performance, said the sooner he went there the better. Returning to England, he essayed the part of Shaun the Post at Liverpool, and again a lesson in modesty was administered him by a critic who considered his brogue bad enough to cause a Fenian rising. Wyndham's speech was received with cheers. The subscription list, however, fell short of the amounts collected in previous years.

* * *

The oldest theatrical manager in England died last Saturday morning at Newcastle-on-Tyne. His name was E. D. Davis, and he was in his eighty first year. It was under Mr. Davis' management at the Theatre Royal, Newcastle, in 1855, that Henry Irving made his first appearance on the stage as Orleans in Richelieu.

* * *

Our brisk little contemporary, the *Stage*, has had a waltz composed all to itself. The composer is Mr. George Beddie. It is called "The Stage Waltz," and bears on its front page a counterfeit presentment of the paper itself, surrounded by colored decorations.

* * *

Our Mr. Irving closed the Lyceum last night on account of its being Ash Wednesday. As I have already explained, according to recent legislation, H. I. need not have done this; but seeing that parsons and other people who would shudder at theatricals generally, patronize this house, Irving perhaps did wisely to show this deference to his patrons' religious susceptibilities. Irving is a shrewd man and a politic, and he has usually good grounds for what he does. He spent the evening, not in holiday-making, but in reading. That is to say, he went round to the Birkbeck Institute in Chancery Lane and read (or, rather, recited, for he seldom looked at the book) a well-known play called Hamlet. This he did in accordance with a promise he made some time ago that he would do something to help swell the building fund of the aforesaid institute, whose evening classes, by the way, Playwright Pinero was wont to attend ere he took to play-acting under Irving. Pinero was a good actor, and his Roderigo, which he played to Edwin Booth and Irving at the Lyceum, was the best I ever saw.

* * *

But to resume. Of couse the hall was crowded to its utmost limit and many folk of light and leading, including several ecclesiastical dignitaries, "assisted." Ellen Terry and party occupied several stalls, and the popular actress had a tremendous reception on entering. Irving omitted the fourth act, which is chiefly devoted to the troubles of the fair Ophelia, and he did not stop, as the manner of some is, to give off the names of all the characters every time they cropped up. For three hours, barring a slight interval for refreshment, did Irving recite, holding the audience enthralled by his intense, albeit natural, elocution, for Irving is at all these times less manneristic than he sometimes is in tragedy. It was all very fine, and a special hit was made by him in the low comedy business, giving, as it were, a good foretaste of what we may expect when Irving comes out as Touchstone, as he thinks of doing later on.

* * *

The case of Templeton vs. Edwards, to which I alluded last week, came on for argument on Monday in the Queen's Bench Division of the High Court of Justice. Fay, as I told you, had been requested by the Gaiety manager to resign the part of Fernand in Monte Cristo Junior. This she had refused to do and was accordingly given notice to quit. This she refused to accept, and gained, as you know, an interim injunction last Thursday to prevent Edwardes from putting any one else into the part. Edwardes' defense on Monday was that Miss Templeton had acted in defiance of the rules and regulations of the theatre in not altering her dress, or the want of it, after the Lord Chamberlain had complained thereof; also in refusing to sing her song, "I Like It," one night after it had been cut out the night before, etc., etc. To this Fay replied that the dress in question had been given her by the management, that she had altered it as requested, and that she had not broken the theatre rules. Also that she had never seen any rules in the theatre. After a good deal of sparring about, the Judge held that Miss Templeton's remedy lay in an action for breach of contract, and that therefore the injunction which the lady had recently obtained should not be continued. That same night Fernand was played by Miss Billee Barlow, who had been doubling the parts of the boatswain and Carconte. Billie is coming on rapidly. Her playing of Edmond Dantes a few weeks ago, during Miss Farren's absence, did her a deal of good.

* * *

Other changes have been made in the cast of Monte Cristo Junior. Marion Hood, who has been scoring so heartily in Dorothy, is now the Mercedes, in place of Agnes Delaporte, who leaves to go on tour with La Béarnaise. Miss Hood is a sweet singer, and she makes a great success in the part, to which some fresh songs have been added. Several other numbers have been turned on. These include a new medley for Miss Farren, of all her most successful Gaiety songs, and a new finale to Act II; also a rollicking Irish ditty called "The Ballyhooley Blue Ribbon Army," written by R. Martin for E. J. Lonnen, who plays De Villefort.

* * *

The Gaiety has also a new curtain raiser, by Malcolm C. Salaman. This is called Dimity's Dilemma, and shows the troubles that befall Old S. Divinity, a widower, who in order to pay court to a lady who objects to widowers, passes as a bachelor. Among other woes his son turns up at the same hotel with a bride with whom he has just eloped, and this lady is taken to be Old Dimity's wife, and for a while all is chaos. It is a bright, brisk little piece, and was warmly received on its first production a day or two ago. The chief parts are played, and on the whole played well, by George Honey (son of the late popular actor of that name), G. Stone, Miss F. Beale and the aforesaid Billie Barlow.

* * *

In Dorothy, which is still doing well at its new home, the Prince of Wales', changes have also been made. Marie Tempest, a most melodious singer, replaces Miss Hood in the name-part; Ben Davies (late of Carl Rosa and Co.) has most successfully scored in the tenor-hero (originally sustained by Redfern Hollins), and Florence Dysart, a young and beautiful contralto, has returned to play her original character, Lydia Hawthorne, which has in the interim been filled by Edith Leslie Chester (whom Americans will remember as a member of the Rosina Vokes crowd awhile ago). Miss Chester retired from the stage forevermore last Friday, as she has booked a date to be married to a gentleman of high birth and said to be enormously rich. Bless you, my children! is the benediction of the potent, grave and reverend GAWAIN.

PROVINCIAL.

BOSTON.

Rosina Vokes is excessively funny, and Little Weedon Grossmith exceedingly so; but I do not think much of A. W. Pinero's three-act farce of The Schoolmistress, in which they appeared at the Park Theatre during the past week. To be sure, it affords ample opportunities for character acting, and introduces a jolly dance at the end of the second act; but the success of these do not belong to the author, but rather to the clever people for the first portion, and to the rollicking Rosina and her stage manager for the second. Put an ordinary co. in the affair and its fun would get very wearisome during the third act. Yet Miss Vokes and Mr. Grossmith act with such naturalness and spontaneity that one almost forgets the ante-climax of the entire third act. Some of the witticisms indulged in by the various members of the cast are absolutely brilliant and keep an audience in a roar.

Mrs. Langtry appeared at the Boston Theatre during the week in Lady Clancarty in all the performances but those of Wednesday afternoon and Saturday night, when she appeared as Galatea in W. S. Gilbert's comedy. Mrs. Langtry's Galatea has much in it to commend, and Mr. Coghlan's Pygmalion was the best thing I have seen him in.

Fin MacCool continued at the Hollis Street Theatre, with Kerry as a preface on Wednesday and Saturday afternoon, and at a professional matinee on Thursday afternoon, when the house was crowded with many of the notables in the dramatic and journalistic world. Manager Rice's box was occupied by Rosina Vokes, Courtenay Thorpe and other members of the Vokes co. Mrs. Langtry, Charles Coghlan and Kate Pattison sat in the box opposite; and in another box were William Warren and Robert B. Mantell.

Tangled Lives renewed its former triumphs at the Globe, and Held by the Enemy concluded its long run at the Boston Museum.

The Banker's Daughter had a series of presentations at the Bijou Theatre that pleased the usual large audiences.

Dan Sully appeared in Daddy Nolan at the Howard Athenæum, in which his mirth-provoking specialties met with good success.

An excellent variety show made the Windsor Theatre lively last week. The Julians are a clever pair of acrobats, Rose being very shapely, very agile and very clever in all the feats—and some of them are wonderful—that she attempts. Master Belzac's invisible wire performances are clever also.

Resumé: The laws about building theatres in Boston like those against flirting in Japan, are especially severe. I called on Manager Lothrop, of the Windsor, the other day, and found him pouring over the "Digest of Building Laws." Blessed is the manager who already has a theatre which does not require re-building. Think of such a provision as this: "There shall be lobbies adjoining each division of the auditorium large enough to furnish standing-room for all persons that such division may at any time contain." But I doubt not Dr. Lothrop will digest this Digest, and accomplish what he has set out to do.—For the eighth anniversary of the Park Theatre opening, which will occur March 14, elaborate souvenir programmes are being prepared.—Harry Knight is in town, having left the Silver Spur co.—Georg Henschel and his wife (formerly Lillian Bailey) will give a series of concerts at the Melonaon in April.—Cecil Clay and Rosina Vokes are at the Adam's House.—Courtenay Thorpe is at the United States Hotel.—William Warren occupied Manager Thompkins' box at the Boston Theatre on the opening night of Mrs. Langtry as Lady Clancarty.—Helen Standish, of the Boston Museum co., lives at the Parker House.—Agnes Huntington is at the Parker House.—Ida Mulle is at Hotel Waterton, with her husband, Ben Tuthill, in advance of the Gypsy Baron co. Both Mr. and Mrs. Tuthill have signed for next year with Mr. Conreid, the former to continue in his present position, and the latter as a member of the singing co., of which she will undoubtedly be a popular member, and continue to be the same favorite with the audiences that she always has been wherever she has sung.

PHILADELPHIA.

The past week has been marked by many novelties and by rich results. At the Chestnut Street Opera House, Wilson Barrett divided the week between Claudian and Clito, in the order named. Upon Mr. Barrett's first visit here I found reason to praise his methods of acting and of stage management, and that in spite of much adverse criticism. I now find that I but pronounced the popular verdict—a fact that has been abundantly proved by the largely increased business upon this his second visit. Claudian, which has just been presented to us for the first time, has been seen so often in different parts of the country that it will only be necessary to speak in a general way of the impression it produced here. The play is intensely poetical. It is also thoroughly artistic, because it is lifted above the plane of realism into the regions of the ideal and imaginative. It is worthy of study, because of the underlying and interwoven idea, which develops in and from the chrysalis state until it enters into the undying glory of spiritual life in Claudian's last words: "I see, I understand, I know." It is the grand old legend of human sin, purgatorial trial and the final triumph of unselfish love and divine mercy. Its chief beauties are found in the prologue and in the final act, but it held and satisfied me, and I went away serene and happy, saddened only by the thought that I must see and endure many plays before I behold its equal. For the acting of Mr. Barrett and Miss Eastlake, in both of the productions of the week, I have naught but praise, and in these words I am sure I pronounce the popular verdict. Every night during the week Mr. Barrett was called before the curtain and forced to speak to the audience, which he did feelingly and with rare tact. This week and next, M. B. Curtis will again show how he can be Caught in a Corner.

Kate Forsyth's new play, Faithful Hearts, which she presented at the Chestnut Street Theatre, was received with very little favor by either press or public. It belongs to that disagreeable, if not disreputable French school which finds but few sympathizers or admirers in this country. It is harrowing and exasperating without touching the heart-strings. The co. was composed of excellent material, but seemed to realize the hollowness of the work and acted accordingly. This week, Mme. Sarah Bernhardt. Maid of Belleville 14.

One of the most interesting events of the week was the production by Effie Ellsler, at the Arch Street Theatre, of Laura Don's romantic comedy, Egypt; or, A Daughter of the Nile. It was given during the latter half of her engagement, and was greeted by crowded houses. As the play was not successful when produced by its authoress, and as it has never before been seen here, it is proper to speak of its merits and demerits. Its chief merits are its opportunities for beautiful stage pictures, its hold upon the sympathies, and the Idyllic character of its opening and closing acts. Its faults can be as readily enumerated. It is open to the common objection to all plays wherein dreams are incorporated, that if the audience knows or suspects the dream, the interest lags, while without this knowledge the plot lacks sequence and coherence. The comedy element is extravagant and unnatural, and at least two of the comedy parts bear no actual relation to any part of the story or plot, and only mar one of the strongest scenes. The fifth act, or tableau, is an anti-climax, the dream and hopes of years having reached fulfillment in the thrilling and intensely dramatic situation at the close of the previous act. Many of the objections mentioned above can easily be removed by rewriting parts of the play, and those that cannot be remedied can certainly be endured, while the work is presented by so winning and gifted a woman and so sterling an actress as Miss Ellsler, who lends to this play, as she does to everything, a charm that wins both the heart and the understanding. The play, with the proper alterations, while it may not add greatly to her fame, will still be a pleasing addition to her repertoire, and will very likely please the public as it did here. This week Hoodman Blind; Lights o' London 14.

The long-hoped for Ruddygore has at last been produced at McCaull's Opera House, and is being greeted nightly by throngs who come to do homage to the child of such illustrious parentage. It seems in art, however, as in nature, that the changing words and the varying physical and mental condition of one or both of the parents, produce the widest divergence in likeness, peculiarities, and mental or bodily vigor. Then, again, there is a period of virility followed by gradual decay; but, at any rate, whatever the malignant cause, Ruddygore has little reason to thank his parents for bringing him into the world. He is not funny; he is not melodious; he is mishapen, with big head and trunk and small nether parts. His beautiful and graceful brothers and sisters cry shame upon him. In a word I don't like Ruddygore, and that's an end of it. My dislike by no means extends to the staging nor to the cast, both of which deserve commendation

Kiralfys' Rat-Catcher has shown to crowded houses at the Walnut Street Theatre. This week Margaret Mather in Romeo and Juliet. R. B. Mantell in Tangled Lives, 14.

At the National Gus Williams delighted his many admirers by giving them a taste of his quality in three of his well known plays. This week Aimee; Wages of Sin 14.

Business at the Central Theatre continued good, the attraction having been Martell Brothers and Harrington and Johnson's troupe. This week Reilly and Wood's co., to be followed 14 by Williams and Kernell's co.

Brief Mention: Hazel Kirke drew immensely at Forepaugh's Theatre. In His Power and Lost in New York follow as named.—There is no halting in the steady onward march of The Little Tycoon at the Arch Street Opera House.—Carncross offers for the week Our Progressive Euchre Party. Cards can be had at the box.—At the new Lyceum Theatre J. B. Studley produced Monte Cristo. This week King Hedley in the Silver King.—The benefit of the Theatrical Mechanical Association, at the Chestnut Street Theatre, netted over $800. Messrs. Nixon and Zimmerman kindly gave the use of the house, and all of the sojourning theatrical cos. contributed to the entertainment.—T. Slater Smith is in town, having left his Colorado ranch for a lengthy visit among his old friends.—Camden, N. J., is to have a $50,000 Opera House. John H. Fort is the leader in the movement. He has organized a co. Ground has been purchased and building will soon begin.—A candle dropped upon the stage of the Chestnut Street Opera House during the Saturday afternoon performance, whereupon some idiot in the audience cried "fire!" and rushed out. Mr. Barrett promptly stamped out the flame, and, coming to the front, reassured the timid and gave them a sensible lecture about the folly of losing their heads.—The North Broad Street Casino is undergoing extensive alterations and will be opened early in June for a Summer season of comic opera.

BALTIMORE.

Romeo and Juliet was given at the Academy of Music last week upon a scale of magnificence that has never been approached in the annals of this city's theatrical history. Every scene was an almost perfect picture; the costuming was rich and historically correct, the stage peopled by living, moving beings, and the co. in all respects competent. At the head of it was Margaret Mather, if not the first of living Juliets, certainly second to none. She seems unusually well suited to the role; coy and winsome in the earlier acts, she has sufficient dramatic fire and power to do justice to the later and more trying scenes. When she first appeared here in the role several years ago, she gave promise of a bright future, and that promise is being fulfilled. Her improvement since that time is most marked. The Romeo of Fred. Paulding was a consistently acted performance, and one that bore upon it the stamp of hard study. Milnes Levick, always a favorite here, made an excellent Mercutio, reading his lines and acting the gay kinsman artistically. It is rather questionable taste, however, to respond to a call before the curtain after the death-scene. The rest of the cast was in good hands. Taken all in all, it was a memorable performance of Romeo and Juliet. Despite this, however, the houses all the week were light, and Manager J. M. Hill is out of pocket on the engagement. It is not likely that he will bring his star here again, and Baltimore is the loser. Held by the Enemy will be given this week with the original *New York* co. in the cast, and under the auspices of Wilson Post, G. A. R. Next, Main Line.

Lent seemed to have struck Ford's Opera House last week, and made a break in the run of good houses usual here. While the audiences were fair-sized they were not what they generally are, and particularly when Mr. and Mrs. Florence are the attraction. They appeared in a repertoire of their well-known plays, and produced a new comedy, The Flirt, which is quite amusing and cleverly written, and which has something not often found in latter-day comedies—plot enough to make it interesting. On Monday night Frankie Kemble opened for the week to a good sized house in Sibyl. Next, Dalys in Vacation.

Modjeska closed a week of good business at the Holliday Street Theatre on Saturday night, and gave during the week Frou Frou, As You Like It, Twelfth Night, Adrienne and Marie Stuart, in all of which she has been seen here before. The event of the engagement was The Chouans, which was new to us, and which was produced in good style on Friday night. Kate Forsyth made her initial appearance here as a star to a fair house on Monday night in Faithful Hearts. Next, Little Tycoon.

The run of good business at Harris' Masonic Temple Museum is unbroken. Taken from Life drew the usual crowded attendance twice a day last week, and the matinee on Monday with Mattie Vickers in Jacquine, starting the week with a full house. Next, A Cold Day.

The return engagement of Hallen and Hart's Ideals at the Monumental Theatre, last week, was a repetition of the attractive variety programme and the big business done during their appearance here earlier in the season. Williams and Kernell's specialty co. returns this week. Next, Reilly and Wood's co.

The performance of the Silver King, by Hedley and Harrison's co. of the Front Street Theatre, during the week just closed, was most satisfactory and complete. The cast was evenly balanced and good, and the stage-setting effective. This week the attraction is Walter Sanford, in Under the Lash. Next, Dan A. Kelly and his dramatic co.

Tips: The marriage of Margaret Mather has been the topic this week and has filled lots of space in the daily press; but as to whether she is Mrs. Haberkorn or not we know about as much as we did before all the rumpus was raised. To the inquiry of an *American* reporter she answered that there was no truth at all in the report.—A statement appeared in one of the dailies on Monday that P. Harris, manager of the Masonic Temple Museum, had leased the Academy of Music from the stockholders for five years. This bit of news was a surprise to everybody. Mr. Harris, it was known, had declined to renew his lease of the Masonic Temple on account of a raise in the rent, but the Academy deal was not thought of. When interviewed to-day he said that it had not been definitely settled; if he did not get the Academy he had other houses in view, and possibly might build a new theatre. At all events, if he did take the Academy he would not run it for the stockholders, but would be the manager and proprietor of it himself, giving forth first-class attractions at prices within the reach of all. Manager Conway said he knew nothing of the matter and declined to discuss it. Connolly and Forepaugh have leased the Masonic Temple, and will run it next season at cheap prices, making it similar to the theatre which they are running in Philadelphia. Frank Connolly was formerly a journalist here, and was at one time connected with the stock co. at Ford's Opera House. The benefit of the Elks at Ford's Opera House on Wednesday afternoon was a success, and netted about $1,000 for the order. Apropos of the benefit, one of the committee told me that Mrs. Florence, who did not appear in the performance, sent down word that if Modjeska used her dressing-room she would not play again during the week.

Later: The negotiations pending between the stockholders of the Academy of Music and P. Harris, of the Masonic Temple Museum, have been definitely settled. Mr. Harris will assume the management after this season, and run first-class attractions with prices ranging from fifteen to seventy-five cents. He is to favor a circuit including Indianapolis and several Western cities and operate it in connection with the Academy here.—A rumor is afloat that the Concordia Opera House is to be converted into a dime museum next season.—Annie and Harry Myers, of the McCaull Opera co., were at their home in this city on Sunday. They go to San Francisco with the co in the near future. Annie is a clever, bright little singer, and the people out on the Pacific Slope will like her, I am sure.

CLEVELAND.

At the Euclid Avenue Opera House. Feb. 28-March 2, The Boston Ideals in Victor the Bluestocking, Adina and The Musketeers. Miss Fortescue opened for three nights, 3, her repertoire being Gretchen, Moths and Saturday night King Rene's Daughter and Sweethearts. I cannot say that Miss Fortescue took our city by storm. In fact, the engagement was not a colossal success either artistically or financially. This week McKee Rankin.

Janauschek appeared at the Park Theatre as Meg Merriles, Lady Macbeth and Mary Stuart. First-rate houses, and, as usual, her impersonations were all that artistic finish could make them. Her support was weak in spots, and this unevenness somewhat spoiled the general effect. This week, On the Stage.

Kernell's new co. held the boards of the Cleveland Theatre and drew large crowds. Mlle. Eichlerette and her troupe of trained monkeys were one of the features of the show, while the human corkscrew, Baggesen, made the audience hold their breath nightly. This week, My Aunt Bridget.

Partners in Crime, at the Peoples Theatre did a good business. Big Four this week.

Squiblets: Floy Crowell, the young Cleveland actress, will be at the People's week after next.—I see the papers here are starring Joseph Haworth next season with a repertoire including Hamlet, Richard III., The Marble Heart, Richelieu and Hoodman Blind.—T. W. Keene was in town recently.—Messrs. Barnabee Macdonald and others who retire from The Boston Ideals at the end of the season have been a prey to "ye interviewer" during their visit to this city.

ST. LOUIS.

Haverly's Minstrels had big houses last week at Pope's. Billy Emerson was the cause, and the effect was felt at all the other theatres. Emerson is as active and sings as well as he did ten years ago. The "Big Sunflower" had to be sung at each performance. E. M. Hall still plays the banjo and sings the song he wrote for his girl. John Curran, a native of this city, had two floral emblems presented to him. Although he was was suffering from a bad cold he was forced to respond to triple encore whenever he sang "Baby's Laughing in Her Sleep." Governor Add Ryman, in his political lecture, proved that it did not require umbrella-pounding to gain applause in stump speaking. George Miln this week. Saints and Sinners next.

Nancy and co. had a packed house on Monday of last week at the Grand. The occasion was the benefit of the jovial treasurer, George McManus. The co. was to open on Sunday, but the special was three hours late. Miss Fortescue this week; Mixed Pickles next.

Shadows of a Great City drew well last week at the Olympic. Monte Cristo this week; Duff's Opera next.

Edwin Arden, in Eagle's Nest played to good house at the People's. Oliver Byron this week, Patti Rosa next.

Arizona Joe had top-heavy houses last week at the Standard, when he started in to get rid of his fellow actors. On the Rio Grande this week, Black Flag next.

Cues: Ethel Brandon has left the cast of Nancy and Co., Adele Waters taking her place.—Charles Haslam, of the Fortescue co. is here greeting old friends who knew him several years ago as treasurer of the old Olympic.—John Moloney, the popular treasurer of the People's, benefits week of 14.—John Power is here representing George C. Miln.—Mrs. Edwin Arden, *nee* Keene, was visiting her husband during his engagement here.—Mr. and Mrs. J. H. Haverly were here while the Minstrels were with us.—James H. Barnes, who has been manager of the Museum ever since Broadway and Treyser opened it, has resigned. He contemplates putting his wife, formerly Lillie Chambers, the song-and-dance artist, on the legitimate stage in a new play, of which he is the author.—Edwin Arden announces that that next season he will produce a society drama not too much refined to over shoot the popular taste. No mystery.

NEW ORLEANS.

The attendance at the theatres last week was very good. At the St. Charles Bidwell's Star Dramatic co. appeared in The Romance of a Poor Young Man. More than ordinary interest was manifested in this production, because it was the chief success of last year's co. Individual comparisons may be odious, but I must candidly say that I did not like the performance of the present co. as well as that of the last. This week the co. appears in Taken from Life, another of the former co.'s successes.

John T. Raymond, in A Woman Hater, met with much success at the Academy last week. The new piece is a very good one, and gives Raymond ample opportunities to display his eccentricities. Colonel Sellers was given later in the week. Co. in support good. McNish Johnson and Slavin's Minstrels this week.

Louis James and Marie Wainwright played their second week at the Grand Opera House to full houses. The following repertoire was given: Othello, Virginius, Much Ado, Hamlet, Merchant of Venice, Taming of the Shrew, Romeo and Juliet and Ingomar. Of these Virginius is without doubt Mr. James' best part. Miss Wainwright plays all roles so well that it is difficult to say in which she most excels. Mr. James was condemned, and justly, too, for playing Romeo. He is not an ideal lover; he could play Mercutio much better. The supporting co. is very capable, F. C. Mosely and Kate Meek winning much praise.

After months of rehearsal the New Orleans Amateur Opera co. thought themselves sufficiently able to do The Chimes of Normandy at the Avenue Theatre. I am not much given to praising amateurs, but the co. really gave a pleasing performance. The chorus was particularly youthful and pretty. Composed of New Orleans girls, it could not have been otherwise. Here is the cast:

Jean Grenicheux	Felix Cohen
Gaspard	Charles H. Shields
Marquis	Harry B. Edwards
The Bailli	Louis Blake
Serpolette	Belle Fairchild
Germaine	Louise Young
Gertrude	E. Rennyson
Jeanne	Alice Rice
Manette	Bessie Bridewell
Suzanne	Florence Warner
Notary	Miss Blake
Registrar	Charles M. Fairchild
Assessor	A. J. Benedic

Harry Webber's comb. is at the Avenue this week with Success. I hope so.

Rip Van Winkle, with G. W. Thompson as Rip, had a fairly prosperous week at Faranta's.

Robinson's Dime Museum has been drawing well all week. Although this house is very well ventilated, the stench in the curio is almost unbearable. If Mr. Robinson cares for the comfort and health of his patrons, he will remove his managerie of monkeys, wildcats, snakes, etc. to another part of the building.

The Battle of Paris is now exhibited only during the hours of daylight.

Jetties: I have it from a trustworthy source that the Grand Opera House will be closed this week for want of a suitable attraction. Sarah Bernhardt, for whom the date was held, passed through the city last week in a special car. Fears that the week at the Grand would not pay caused Mr. Abbey to cancel.—The following is taken from Major Nat Burbank's "Green-Room Gossip" column in the Sunday *Picayune*: "Louis James, the actor, is a great joker, although he does not look it when posed in Roman toga. His reason for playing Ingomar as a blonde, an unusual make-up for a barbarian, is explained. The black wig and beard that belongs to the part of Ingomar is worn every day in New Orleans by Gustave A. Mortimer, the manager of Mr. James, and by permission of the actor. The reason for this is found in the fact that Mr. Mortimer does not like to be mistaken for Roland Reed when he visits newspaper offices."—J. B. Booth and Hart Conway, not playing last week, were frequently seen in attendance at the James-Wainwright performance.—Luke Martin will undoubtedly make a hit in the part of Titus, in Taken from Life, which will be produced by the stock co. next week.—May Brookyn, of the stock co. is very popular. Last Wednesday night, when she had the stage all to herself in The Romance of a Poor Young Man, she was presented amid thunderous applause, with a magnificent stand of flowers. It was a pretty compliment to a pretty woman.—J. V. Cook, advance agent of Polk's Mixed Pickles comb has retired from that organization on account of illness. Frank G. Cotter, the manager, has temporarily gone ahead.

SAN FRANCISCO.

MARCH 1.

Discussion dwelt chiefly upon the two Erminies of last week—Carleton's at the Bush and Krelling's at the Tivoli. I have seen them both and think each possesses merit which the other has not, while both fail to satisfy the expectation which had been generated by the long run this queer little work has had in New York. Two or three catching little airs and you are done with the Erminie music; a moderate opportunity for Alice Vincent and Helene Dingeon to sing well, which Dingeon does and Vincent does not; a fine chance for Dingeon and Vincent to look and dress handsomely, which Vincent does and Dingeon does not. Charles Drew and Ed. Stevens have the fun-making, and they are the central figures of each production, with Drew the most attractive both in make-up and in his dumb show, while Stevens is much the better singer. Clara Wisdom's Princess is a picture, but Mamie Taylor has a better voice and is a graceful dancer, which latter Miss Wisdom is not—her size forbids it. If Fannie Rice had Kate Marchi's voice her Javotte would be made complete. But then she has nothing much to sing. Miss Rice is the brightest star in Mr. Carleton's constellation. In the second act Mr. Carleton's work is picturesque, while Mr. Krelling's is not; the former showing the result of that careful training which made the pretty stage pictures of his Mikado. Mr. Krelling put green velvet pants on his chorus-girls, which are unbecoming and compare poorly to those of the pretty pale-blue and pink of the Carleton girls. Both houses continue the same bill to large houses. Meantime Mr. Carleton holds Nanon and The Mikado in readiness at the Bush, while Claude Duval and others are waiting at the Tivoli.

Shadows of a Great City have fallen upon favored ground, and will continue another week at the California, to be succeeded by Hazel Kirke.

The Grismer-Davies co. made money with Called Back at the Alcazar last week, and so they will with M'liss, which is the bill for this, the final week of their engagement.

Minnie Maddern comes to the Alcazar 7 in Caprice. Her season is four weeks.

Faust has drawn large, critical and delighted audiences to the Baldwin, the week ending more satisfactorily to the management than it began. Louis Morrison has gained his point in bringing the chief interest to bear upon himself as Mephistopheles, and a triumph full of merit it is, too, for the cunning deviltry with which he inveigles Faust into his power and plunges the impetuous lover into love and destruction, is worthy a master's art. Henry Miller is a captivating Faust, young, handsome and earnest, while Charlotte Little, our own pretty California girl, has astonished herself, perhaps, as much as any one else in her performances of Marguerite. Goethe saw just such a sweet, modest little German girl, when he wrote about Marguerite The scenery, the stage settings and effects for all the action of Faust are new and novel.

The Clara Morris co. brought out her new play last night at the Baldwin before a large and fashionable audience. Here is the cast:

The Count de Moray	Henry Miller
Admiral de La Marche	W. H. Thompson
Claude Burel	Ogden Stevens
Antonio Palmeri	Joseph Brennan
Ernest Drake	Rowland Buckstone
Maltar	H. B. Phillips
Cecile de Moray	Minnie Young
The Duchess de San Lucca	Emily Stewart
Mme. de La Marche	Kate Denin-Wilson
Renee de Moray	Clara Morris

The play was pronounced a success, and will be continued during the week.

I paid my first visit to Morosco's Amphitheatre last Friday night, and was surprised to find so large a place and fair a performance, admission being only ten cents. The attraction was Only a Farmer's Daughter, staged by Clara Beaumont.

Coast Drift: Edwin F. Thorne comes to the Alcazar in August.—Alice Harrison and Mr. and Mrs. Sam Harrison attended Faust Friday night.—Frank Curtis says that Hermann will play a return engagement at the Bush next season; also that the magician may possibly have his own theatre in New York.—Dan McCullough has been treasurer of the Baldwin Theatre for four years, therefore will benefit very largely at that house 5.—Heirs of Emma Cook, the deceased actress, are quarrelling over her estate.—Mrs. Henry E. Abbey, whose beauty attracted much attention here as she sat in her box at the Patti concerts, will soon go on the stage again, using her professional name of Florence Gerard. She is to play the principal part in Sidney Grundy's Silver Shield in America, notwithstanding a pretty complete failure in the same role while playing in the English provinces under Carl Rosa.—Mrs. Alfred Bouvier is recovered from a severe indisposition. E. L. and Harry, brothers of Fannie Davenport, may join the Alcazar stock co. next season.—Mme. Zelie Trebelli was met by a housefull of admirers at Irving Hall last night. The great contralto was assisted by Ovid Musin, violinist, and Paul Steindorff, pianist.—"The NEW YORK MIRROR's Memorial Fund subscriptions had reached the sum of $1,838.60 up to February, and San Francisco is yet to be heard from."—*Music and Drama.*—Harry Emmett has completed a play for Osmond Tearle.—Eleanor Barry, Helen Mason and Maggie Moore-Williamson saw Faust Monday night from stage boxes.—W. W. Hoge, MIRROR correspondent, and leading hardware merchant of Butte, Montana, is in the city, accompanied by his charming family.

BROOKLYN.

The Wages of Sin did fairly well at the Brooklyn Theatre last week. Salsbury's Troubadours in The Humming Bird drew good business on Monday evening. The new comedy—if the piece may be dignified by the title—has plenty of "go," and evidently pleased the audience immensely. Next week, Gus Williams.

M. B. Curtis' week at the Park Theatre was successful. On Monday evening Wilson Barrett played Claudian. The audience was large and appreciative. The play was, of course, splendidly staged. Next week, Dion Boucicault.

At the Grand Opera House Stetson's co. in Princess Ida had a series of large audiences last week. The Main Line, with its new second act, attracted very good business on Monday evening, although it is the third time the play has been seen in Brooklyn this season. Next week, the Florences.

The last week of minstrelsy at the Criterion was moderately successful. It is to be regretted that the season could not have been porlonged. Starr's Comic Opera co. opened on Monday evening in The Mascotte with fair success. The Criterion has been unfortunate "from the word go," because its location was unwisely chosen; but it is to be hoped that an era of prosperity has dawned upon it.

At the Academy of Music the National Opera co. sang Martha on Thursday of last week. Next Thursday they will present Faust. Carl Veuth's orchestral concert on Monday evening was attended by a fair audience, and was artistically satisfactory.

Mention: Tony Pastor and co. delighted a large audience at Hyde and Behman's theatre on Monday evening.—Gray and Stephens, who presented melodrama at the Standard Museum last week, gave place on Monday evening to Sheehan and Coyne, who appeared in Grogan's Elevation. Business was good. A dog show, a cat and bird exhibition and the Mikado—certainly an attractive combination—drew a good many people to the Brooklyn Museum on Monday afternoon and evening.

BROOKLYN, E. D.

The Templeton Opera co. played to large houses at the Lee Avenue Academy last week. On Monday night Mrs. Langtry, as Lady Ormond in A Wife's Peril, opened to a packed house. Next week, Hoodman Blind.

The Howard Athenæum co. drew splendidly last week at Proctor's Novelty Theatre. On Monday night, Skipped by the Light of the Moon opened to a very large house.

May Adams' Specialty co. drew well at the People's Theatre. On Monday night the Thomas S. Ryan Specialty co. presented an excellent bill to a crowded house.

At Grand Museum the Bandmann Tragedy co. drew fair houses.

CINCINNATI.

Saints and Sinners scored a success at Heuck's past week, the cast being exceptionally good, embracing such thorough artists as C. W. Couldock, Viola Allen, Sydney Cowell and Raymond Holmes. Manager Fennessy staged the play in satisfactory style. This week Kiralfy Brothers' Black Crook comb. followed 13 by Leon and Cushman in Kidder's On the Stage.

Lilian Olcott, supported by an exceedingly strong co., presented Sardou's Theodora at the Grand during week ending 5, and when it is noted that despite the adverse criticism of the local press business steadily increased from the opening night the quality of the entertainment afforded can be readily comprehended. Horace Vinton, the leading support, was suffering from a severe cold throughout the entire week and is entitled to commendation for his pluck in staying out the week despite the evident torture each performance cost him. Miss Olcott's interpretation of the title role was in every respect successful and with Fedora the play will rank as one of the best of the greatest of French dramatists. This week Haverly's Minstrels followed 14 by Frank Mayo in Nordeck.

Silver King, already familiar to the majority of Cincinnati amusement-goers by reason of many presentations, constituted the week's attraction at Havlin's with good results financially. The play was superbly mounted and satisfactorily cast. This week Fortune's Fool with Louise Rial in the leading role, followed 13 by Bartley Campbell's Clio.

The past week at People's was devoted to a strong specialty bill supplemented by the production of the sensational drama Tried for Treason. This week Andy Hughes' American and European Novelty co. followed 13 by the Big Four co. headed by Schoolcraft and Coes.

Dominick Murray in Escaped from Sing Sing closed a very successful week at Harris' Museum 15 This week Lost in London; Harry Lacy and Edna Carey in Planter's Wife.

Between Acts: Herman Bellstedt, cornetist of Heuck's Opera House orchestra, has been permanently engaged by the Cincinnati orchestra.—Haverly's familiar features adorn the window lithographs advertising the coming of his new minstrel organization and as the roster includes Billy Emerson, E. M. Hall, the Gormans and other prominent burnt-cork artists the irrepressible manager's friends are predicting a boom for the venture—Haverly deserves it.—Manager Hubert Heuck spent the afternoon of 1st inspecting the Walnut Hills Rink and is seriously debating upon the feasibility of converting the place into a first-class Summer amusement resort and in such event will give the residents of Cincinnati's most desirable hill-top a series of first-class light operas during June, July and August—giving two or possibly three performances weekly.—Business-manager Charley Osgood of Harris' Museum was on 3 presented on behalf of the house attaches with a handsome gold watch, Charley Zimmerman, the clever treasurer, making the presentation speech in happy style. Osgood was too flurried over the surprise sprung on him and beat a hasty retreat from sheer inability to gather his oratorical powers.—During Manager Miles' visit to Cincinnati, attending his daughter's wedding, he sustained a loss of fully $500 by the robbing of his New York flat.—Harry Lacy and Edna Carey in The Planter's Wife follow Lost in London at Harris' Museum opening on 14th.—Dominick Murray presented his sensational escaped from Sing Sing during the week just closed, the attendance being excellent throughout the entire engagement.—Jake Rosenthal, of this city, formerly of Havlin's Theatre, is now business manager of Harry Lacy's Planter's Wife comb.—Both Havlin's and People's Theatre will be extensively renovated and altered during the coming Summer.—The German citizens are working energetically in behalf of the new amusement resort which they contemplate erecting at an early date.—Pete Shaw, one of the most attractive burlesque prima donnas of the day, closed a very successful engagement at Schuman's recently, and Frank Lewis, the motto singer, has just finished a two weeks' stay at Kohl and Middleton's Vine Street Museum.—Manager Nat Hyams of the Vine Street Opera House, was presented 28 with a handsome diamond pin, on the occasion of his birthday.—Fredolin Schuman will assume charge of the Bellevue House during the season, and will operate that resort as a first-class place of amusement during the Summer months. Manager James Collins has been re-engaged by the proprietors of the Coney Island of the West.—J. B. Polk, in Mixed Pickles, is booked for an early date at the Grand.—Manager James E. Fennessy has gone East to complete arrangements for the production of Ruddygore at Heuck's.

CHICAGO.

The past week was barren of anything particularly new or praiseworthy in theatricals except two, the most remarkable event being the advent of Henry E. Dixey in Adonis at the Chicago Opera House, and the tremendous rush of the public to see the burlesque, which was so phenomenal that the vast theatre has been packed to the doors every night. The people actually went crazy over the thing, and ovation would be inadequate to express the reception given it More money has been paid to see it than was spent on Edwin Booth, and it is not necessary to say more than that all the co. from Dixey down came in for a share of the welcome. The prospect is good for a continuance of the business. Amelia Somerville shared with the star the favor of the public.

At McVicker's, Genevieve Ward and Mr. Vernon appeared in Forget-Me-Not, to very small audiences; but those who saw the artistic performance were amply rewarded. It was one of the few first-class dramatic treats of the season. This week, Mme. Patti, Mme. Scalchi and Galassi appear three times in operatic programmes. Black Crook, 13.

Agnes Herndon has had fair success at the Columbia in The Commercial Tourist's Bride. Frank Lane, as the drummer, made the hit of the piece. The same bill this week. Lucille, the new opera, 14.

Marguerite Fish, formerly known as Baby Benson, has had a prosperous week at the Grand, in an alleged comedy called our Wedding Day; but the play is a very slender affair, and the co. not remarkable for talent. Miss Fish is the typical infant phenomenon grown up. Her voice is harsh and unnatural, and her acting is of the kind one sees on the variety stage. This week and next the Boston Ideals.

Charles Bowser, a rather good eccentric comedian, was weighted down with an unsuitable part in Dollars and Dimes, which is a sensational drama of small merit. Helen Blythe and J. W. Brien made the most of the leading roles, but they had no chance to do good work. Business at Hooley's was fair. This week Maggie Mitchell. Ezra Kendall in Pair of Kids, 13.

Frank Mayo had a prosperous week at the Standard in his fine play, Nordeck. It was a pleasure to see so admirable a drama well acted. This week Little Corinne.

Over the Garden Wall, in which that funny fellow, George S. Knight, throws away his talent, but rakes in the cash, was attended by crowds at the Acad my last week. This week Edwin Arden in Eagle's Nest.

Patti Rosa, as bright a soubrette as we have, and as clever as she is intelligent, had a good week at the Windsor. This week Mr. and Mrs. George S. Knight.

Louis Aldrich, in My Partner, found a great welcome at the People's, where his performance was seen by large audiences. This week T. J. Farron and Grace Emmett in A Soap Bubble.

Items: The management of the Opera House has signed contracts for the joint appearance of Booth and Barrett next Fall in a series of grand productions of the legitimate drama. The full repertoire has not been fixed, but Julius Cæsar, with Booth as Brutus and Barrett as Cassius; Macbeth and Othello are decided upon. Charles Barron is to be leading support.—Charles Bowser received a number of new names for his play last Friday, and Louis Aldrich secured the $50 prize by giving it the title Hearts of Gold, instead of Dollars and Dimes. Hereafter it will be billed under the new name.—Frank Mayo delivered an address to the pupils of the Conservatory of Dramatic Art last Thursday by invitation. It was very instructive. He tried to impress on his hearers the disadvantage of trying to do serious work without thorough preparation. If they tried to walk too young they would be bow-legged.—In celebration of the 1,000th anniversary of the Adonis performances, Henry Dixey will be given a banquet at the Richelieu Hotel 21. Two hundred persons will be invited.

JERSEY CITY AND HOBOKEN.

At the Academy of Music last week Salsbury's co. did a fair business first three nights and was followed by The Two Johns last half. The latter co. did a big business. Paul Dresser makes up to look very much like J. C. Stewart. The co is a very fair one and their efforts at fun-making were thoroughly appreciated by the audiences. C. C. Maubury supported by a fine co. opened 7 for three nights. A good house greeted them. Robert L. Downing in Spartacus The Gladiator 10-12.

Manager Henderson has finally decided to purchase the property on which the Academy rests and will make extensive alterations this season.

HOBOKEN.

The Romany Rye did a fair business last week at Wareing's Theatre. The co. appeared with its usual strength and fine scenery. John Burke and Victory Bateman did excellently and were ably supported. This week Gus Williams, who opened in Oh, What a Night! to good house. During the engagement he will also produce Captain Mishler and One of the Finest.

At Cronheim's Germania George Morton supported by Jerome Stansil, Ed. Ryan, Ada Morton and a good co. drew good houses all last week in His Sin. The play although rather lurid contains many attractive elements and proved very pleasing to the audiences. This week Miaco's H. D. and a large olio, Gleason's Dog Circus, Cushman, Verto, Virginia Stickney, Rickford Brothers, Isabel Ward, William Carroll, George Bunnell and Frank Bush. The show is a creditable one and will no doubt draw crowded houses all week.

Items: Lucien Barnes, business manager for Romany Rye co. say that the recent sale of that play will cause no change in the co. or original plans. John J. Lehnen is the apparent proprietor, but I understand that Phil Lehnen has still plenty of say. Mr. Barnes expects to close the season at the usual time, successfully.—Rose Daly, a very pretty little vocalist, made her debut at Cronheim's Saturday matinee 5.—A grand testimonial entertainment will mark the first anniversary of Cronheim's management.—John Hammond says his Kelly and Murphy comb. is successful.

PITTSBURG.

Kiralfy's gorgeous spectacle, The Black Crook, drew large audiences at the Opera House last week. The Hardin-Von Leer co. this week; McCaull's Opera co. next.

Gillettes' military drama, Held by the Enemy, played to paying business at the Bijou. The play pleased well. Frederick Bryton opened for the week 7; Two Johns 14.

The Academy did a large business with the Le Clair and Russell comb. M. Julene's electrical organ proved a novelty. It was voted one of the wonders of the present time. Julene has been engaged for another week. Benton's consolidated show 7; Marinelli's comb. 14.

Harry Lacy, with the Planter's Wife, succeeded in doing well at Harris'. N. S. Wood 7; Lost in London 14.

The Casino Museum concluded its second week's business with a balance on the right side of the ledger. New novelties are announced.

Items: The Elks' benefit at the Bijou 4 was a great success It was the largest benefit of the kind ever given here. Manager Ellsler is in Cleveland.

DETROIT.

At White's Grand Opera House, the talented young English actress, Miss Fortescue, made her first appearance before a Detroit audience, the first three nights of last week. Very fair audience. Miss Fortescue made a very favorable impression, and gave satisfactory performances. She has surrounded herself with a very strong co. and worthy of special mention are Frederick Terry, Newton Gotthold and William H. Crompton. The spectacular drama Clio, the last work that Bartley Campbell did for the stage, began a three night and matinee engagement, 10, before one of the largest audiences of the season. While Clio is not a great dramatic work, at the same time its fine scenic effects, together with the ballet and the earthquake scene, make it a drawing card, and good business was done. This week, Lilian Olcott, in Theodora, and as she is so highly spoken of, good business is sure to be done. Next week, Devil's Auction the first half and Modjeska the latter part.

The Detroit Opera House: Monroe and Rice's Comedy co. in My Aunt Bridget appeared the first three nights to large houses, at cheap prices. The Boston Ideals began an engagement of three nights and Saturday matinee, 3, presenting The Musketeers, Victor, the Blue Stocking, Martha and The Bohemian Girl. Seats were at a premium during the entire engagement. Kate Castleton, 10-12.

At Sackett and Wiggins' Wonderland big business was done daily, and quite a satisfactory entertainment.

Mention: The sites of manager White's and Whitney's new cheap theatres, are still kept in the dark, and the papers are full of surmises. However, it is looked upon as certain that manager Whitney's house will be located on Griswold street, corner of Michigan avenue as stated in my letter of last week.—Maggie Mitchell will follow Modjeska at White's Theatre, 24-26, and Patti will sing on the 28.

LOUISVILLE.

Macauley's was closed the opening nights of the week of Feb. 28. J. B. Folk, in Mixed Pickles, played a satisfactory engagement the last three nights. Co. about the same as last season. Duff's Opera co. 10-12.

The Mendelssohn Quintette Club gave two performances 28-March 1 at the Masonic to small but appreciative audiences. Oliver Byron followed for four nights, presenting The Inside Track and Across the Continent. Co. good; business large. Robson and Crane 10-12.

At the Museum Newton Beers in Lost in London had a remarkably good week's business. The scenery and the variety features deserve mention. Dominick Murray, 7, week.

The Weston Brothers, in Our Minstrel Boys, filled a fair week at the New Buck. E. T. Stetson 7.

Items: George Rareshide, of the Lost in London co., is a Louisville man. He was a successful amateur, and has many friends here. His progress is noticeable.—The Grand Central makes a creditable bid for patronage in offering an excellent variety bill.—Theodore Leachman is now in the box office at Harris'. He is a popular young man and will doubtless prove an acquisition to the Gold Mine.—Miss Ryan, through illness, was unable to appear at the Quintette Club Concerts.—THE MIRROR's tribute to Mrs. Rachel McAuley found many grateful readers here. Louisville is her home, her birthplace, and here she made many of her triumphs upon the stage. Her late husband will always be held in kindly rememberance by this community, for which he did much, and the lady herself, in all her relations as artist, woman, or worthy consort of worthy man, will ever have the best wishes of her home people.—Handsome souvenirs were distributed at the Masonic during the Byron engagement. Kate Byron made a hit as the boy in The Inside Track.—The latest Elks' social session was a great success. T. J. Farron presided, and a number of members of visiting cos. participated in the exercises.—Henry Burck, Macauley's leader of orchestra, has organized a string quartette to give chamber concerts. Mr. Burck is a young musician of great promise, and any enterprise of his deserve notice.—Macauley's would have been closed opening nights of week 7, but for the timely engagement of Saints and Sinners.—The old Liederkranz has again been converted into a Dime Museum. This time it is a Mr. To'mson who aspires to managerial honors.—Eugene Elrod's annual benefit is one of the probable events of the near future.—The following recently appeared in the *Courier-Journal*: "There is a movement on foot to raise a fund for the erection of a monument to the late Barney McAuley. A simple announcement in THE NEW YORK MIRROR brought in a number of subscriptions. Mrs. William A. Warner, of this city, has been delegated to receive subscriptions here, and no doubt a large sum will be raised." Mrs. Warner is the wife of the late W. A. Warner, who was for many years Barney McAuley's business manager and confidential adviser. The lady

is the mother of Morris Warner, now ahead of Robson and Crane.—Your correspondent saw Dixey in Adonis in Cincinnati during the engagement there, and will have to add his verdict to the general approval.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): John T. Raymond as Samuel Bundy in The Woman Hater Feb. 25; as Col. Mulberry Sellers 26; large, fashionable and well pleased audiences.

EUFAULA.

Shorter Opera House (Edward Dickson, manager). James Owen O'Connor played Hamlet and Richelieu 1-2; small houses.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Andress' Carnival of Novelties all last week to fair business.

BIRMINGHAM.

Opera House (F. P. O. Brien, manager): The charming and gifted Rhea appeared to crowded houses Feb. 28-March 1. Tuesday, at matinee, she played to large and fashionable audience, composed entirely of ladies, presenting Fairy Fingers. The support was exceptionally good.

Casino Theatre: Jessico Thomas to light business last week. Deserved better.

Items: Owen Farrell is thinking of starting the Davies Brothers in an Irish comedy written for them by Oliver Jenkins.—Manager O'Brien is building a seventy-five-roomed hotel adjoining his opera house for the accommodation of theatrical people.

CALIFORNIA.

WOODLAND.

Opera House (J. S. White, manager): Feb. 28, McKanlass, with his colored troupe, gave us a very pleasant entertainment. Master Willie, six years old, and little Adelina, thirty-three months old, are prodigies. Emma Montell, in her songs of "Coming thro' the Rye" and "Swanee River," was unapproachable for sweetness and melody.

Change: H. Beals has retired from the management of the Opera House, and J. S White, the Secretary of the Opera House Association, takes his place.

LOS ANGELES.

Grand opera House: Herrmann opened Feb. 22 and appeared five nights to good business. Randall Opera co. 10-12; Clara Morris, 14, week; Pyke Opera co. 21, two weeks.

COLORADO.

DENVER.

Emma Abbott, the songstress who can sing in opera eight times a week, has week of 7 at the Tabor, Smith's Swiss Bell-Ringers and Pantomime co. is the attraction at Music Hall. Panic prices.

Small Talk: The Palace is in full blast. The Salvation Army has designs on the place.—Charles Rudman's place on the main door of the Tabor has been taken by Mr. Cooper, the gentleman who had Charley's place during the latter's illness last Fall.—M. H. Hudson, who manages the Coates and Gillis Opera Houses in Kansas City, is at the Academy. He is accompanied by Mrs. Hudson.—Minnie Huff, the Colorado songstress, who has been mentioned in my letters, leaves about the middle of the month for California, where she begins a concert tour. Miss Huff is said to be engaged by Carl Rosa for his opera co.—The Battle of Gettysburg was recently closed for a few days to allow some improvements to be made in the painting.—George McFaddon, one of the proprietors of the Double Tom co., which is in these parts, has been in town. Frank Dailey, agent of the same co., has also been in the city.—The Denver Chorus Club's next oratorio will be The Creation.—Baird's Minstrels are on the Leadville circuit, after which they do the Northern towns. I hear they will return here and give a concert at the Tabor Sunday night, 13.—Florence Molinelli, the young actress whose home was Denver, is away up in the Northwest. I saw some clippings from the Tacoma (Wash. Terr.) papers which spoke highly of her Frou-Frou.—Stanley Felch, the singing comedian, is still in the city.—The wife of James H. Cragg, the Leadville manager, died very suddenly a few days ago. Mr. Cragg will take the remains to Louisville, his old home.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Baird's Minstrels played to empty seats Feb. 28 March 2.

CONNECTICUT.

HARTFORD.

Opera House (Charles A. Wing, manager): Bunch of Keys played to good business, Feb. 28-March 2. Siberia, 3-5, to large house, and was well received. Elsie Jerome, formerly of this city, has a prominent part in the cast, and received much favorable comment. A new scene was used in this play which again displayed the unquestionable talent of scenic-artist Brooker. The set represents a palace, and its equal was never displayed before at this theatre. Dan'l Sully, 10-12.

Allyn Hall: Reilly and Wood's specialty co. gave first class variety bill first half of last week to large business. Reilly, Gaylor and the Nelson Family were the features. Gilmore's Band packed the house afternoon and evening of 4

Item: Murray and Murphy spent a few hours there Saturday with friends while waiting train connections. They report enormous business through New England.

WINSTED.

Opera House (J. E. Spalding, manager): Theatre-goers had a treat, 4, when Sol Smith Russell presented Pa.

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): Whitmore and Clark's Minstrel's, 4; good show, small house. Lizzie Evans in Fogg's Ferry matinee, and Sea Sands evening, 5; large and well-pleased audiences.

Item: Evans received while here the manuscript of a new play, entitled Our Angel. It is from the pen of E. J. Swartz, of Philadelphia, author of Dad's Girl. Miss Evans will produce it next season.

MILFORD.

Music Hall (George G. Cook, manager): Tony Hart's Donnybrook, 2-3; fair business. Pronounced the best Irish play ever seen here. Lizzie Evans in Fogg's Ferry (return engagement).

NORWICH.

Breed Hall: Skipped by the Light of the Moon, 1; large audience. Murray and Murphy, 4; immense house and gave the best of satisfaction. T. P. and W. Minstrels 12.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Sol Smith Russell in Pa, Feb. 28; fair business. Skipped by the Light of the Moon, 4; good business. Reilly and Wood's Variety co. 5; good entertainment and good business.

MERIDEN.

Meridan Opera House (T. H. Delevan, manager): Gilmore's Band had a warm greeting, 2. Receipts $550. Reilly and Wood's comb., 3-4; fair-sized houses.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Skipped by the Light of the Moon 2; large and well pleased audience.

WATERBURY.

Jacques' Opera House: Feb. 28, Gilmore and his famous band, with Lititia Fritch the charming prima donna, filled the theatre with a delighted audience. Silvia, 2, attracted a large audience Co. one of the best that has appeared here this season. A Bunch of Keys to good business 4.

FLORIDA.

ST. AUGUSTINE.

Genovar Opera House (Ralph Bell, lessee and manager): Kellar, magician, appeared to a big house Feb. 21. Fanny Davenport drew large houses 4-5; increased prices. Rhea had good business for three nights and matinee.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): One of the largest and most select audiences of the season greeted Fanny Davenport in Much Ado About Nothing 3. The performance was all that could be desired.

COLUMBUS.

Capacity of house strained 2; appearance of Fanny Davenport, in Fedora. Seats sold at $1.25.

AUGUSTA.

The Stanley troupe made a signal failure in trying to fill in without their star. Kellar the magician gave performances 3-4 to delighted audiences. DeHaven's Circus will arrive 14 for a week's stay.

ILLINOIS.

DECATUR.

Smith's Opera House (F. W. Harris, manager): Moulton and Baker's Black Crook co. 1; large audience, conspicuous for the absence of ladies. No one complained of the performance. Lawrence Barrett in Francesca da Rimini 3. Whole lower floor reserved and every seat taken. The performance was a treat. Ida Siddons 12; Louis Aldrich 19.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Feb. 25-6 Shadows of a Great City was presented by a co. fully competent to bring out all the strong points, and with superb mountings. It is an American play, of a high order, by an American writer. The Black Crook, 28, was presented to a large and, in some respect, critical audience. The acting was very poor, receiving but little applause; but the management secured the good will of their patrons by presenting some pretty scenery, and extra fine specialty work. Lawrence Barrett, in Rienzi 3. The cream of Springfield's intellect and fashion was there in force, including many of the distinguished of the State, and a fair sprinkling from other towns. Great dramatic treat, thoroughly enjoyed.

ENGLEWOOD.

Opera House (Fred. W. Lanyon, manager): T. J. Farron, in A Soap Bubble 4: large audience.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Maggie Mitchell, with a strong co. in Maggie the Midget 4. Usual finished performance. Good house. H. E. Sanford, Miss Mitchell's manager, sends regards to THE MIRROR.

OTTAWA.

Opera House (F. A. Sherwood, manager): Florence Bindley, in A Heroine in Rags Feb. 28; small audience. Miss Bindley is a pleasing little soubrette. Her singing, dancing and musical specialties were repeatedly encored. A large and fashionable audience greeted Maggie Mitchell in Little Barefoot 3.

BLOOMINGTON

Durley Theatre (Tillotson and Fell, managers): Black Crook 2; crowded house. Alpine Band 3; full house. Lawrence Barrett in Rienzi 4; largest and most fashionable audience of the season.

GALESBURG.

Princess Theatre (C. H. Hoover, manager:) Lawrence Barrett played Richelieu to standing-room only Feb. 28. The Nashville Students gave a concert to a full house 1.

ROCKFORD.

Opera House (C. G. Jones, manager): Rentfrow's Pathfinders played to good houses week of 1; ten-twenty-thirty.

KANKAKEE.

Opera House (F. Swannell, manager): Kendall Dramatic co., in Our Bachelors, Pygamalion and Galatea and Married for Money; drew good houses all the week.

Arcade Opera House (Col. H. C. Clark, manager): Rentfrow's Pathfinders played a return date, present- Scraps to good business 26. The street parade and good music added greatly to the attendance.

Manager Clark refused to gave Ida Vernon's co. a date.

INDIANA.

SOUTH BEND.

Opera House (J. and J. D. Oliver, managers): Lawrence Barrett in Francesca da Rimini 5; well filled and enthusiastic house.

Goods: The Casino Opera co. in The Mikado, Chimes of Normandy and Olivette 3-5; good business at popular prices.

ELKHART.

Bucklin's Opera House (J. L. Broderick, manager): Ezra Kendall in A Pair of Kids Feb. 28; large and well-pleased audience. The baggage of the co. was left at Milwaukee and did not arrive till 8:10. The large audience was patient and was amply repaid. The White Slave 3; good business. Third appearance here.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Mendelssohn Quintette Club 3; superb concert; large audience. Only drawback was the absence of Miss Ryan, the prima donna, detained at Louisville by illness. Barry and Fay 11; Wilber Dramatic co. 14, week.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Bennett-Moulton Opera Co. A, week of Feb. 28, packed the house nightly. Receipts over $2,300 at panic prices. Week of 7, Wilber's Dramatic co.

RICHMOND.

Grand Opera House (Thomas C. Coffman, manager): Jennie Calef co. 29-March 2; very light houses; Stetson's Uncle Tom co. 3; packed house.

Phillips' Opera House (James H. Dobbins, manager): T. J. Farron in Soap Bubble 1; large and appreciative audience.

VINCENNES.

Green's Opera House (Frank Green, manager): A. R. Wilber's Dramatic co. week of Feb. 28. Monday and Tuesday evenings business was very large, but a counter-attraction (Thomas E. Murphy, son of the great temperance apostle, Francis Murphy) badly crippled business remainder of week. The co. is very weak. Oliver Byron 19.

KOKOMO.

Opera House (H. C. Henderson, manager): Field's Minstrels gave very neat show to good house 4. Boston Stars (concert) to good business 5. Medusa Henson-Emerson, soprano, scored big success. Leslie Davis Comic Opera co. 14-16.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager). W. J. Scanlan in Shane-na-Lawn drew an $800 house Feb. 28. The piece was admirably mounted. T. J. Farron was greeted by a large audience 2. A Soap Bubble affords Mr. Farron plenty of scope to introduce his many amusing specialties. Gracie Emmet is pretty and vivacious, and sings nicely. Miner's Silver King comes 12.

Items: It is not generally known, but is nevertheless a fact, that Fort Wayne has one of the finest orchestras in the country. Prof. Fred Reineche, a descendent of the famous German composer of the same name, is leader, and, with his score of able assistants, a better mutical organization is hard to find.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Evans and Hoey lit A Parlor Match before large and enthusiastic audiences 2-3. Daly's Night Off 11-12, Kate Claxton 15-16, T. J. Farron 17, Robson and Crane 26, Nancy and Co. 29

Foster Opera House (William Foster, manager): Kate Castleton presented Crazy Patch to large and well pleased audiences 25-26. Splendid performance. Rice's Evangeline 10-11.

Tip: Managers Moore and Foster have agreed to play alternate attractions for the next three seasons.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Kate Castleton brought her Crazy Patch 1, and exhibited it to a large audience. "Bonny Kate" becomes more entertaining every season. Like wine, she becomes better with age. Her new song, "Excuse Me, I'll Tell You No More," is very taking. The co. has been strengthened by Henry V. Donnelly, Jupiter Stubbs. Mr. Donnelly does some very clever minstrel imitations.

MUSCATINE.

Turner Opera House (P. Schmidt, manager): Kate Castleton and her excellent co., in Crazy Patch, supplied three hours of fun to a large and appreciative audience 2.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Evans and Hoey's Parlor Match spluttered and scintillated before a large and delighted audience, 2, and that an evening of solid fun was the result of the work of the clever people who lighted the match and kept it aflame goes without saying. Kate Castleton, 4; moderate audience.

People's Theatre: Culburt and Cassidy's Puck co. in variety business, 3; small audience at cheap prices.

KEOKUK.

Opera House (D. R. Craig, manager): Arizona Joe and the Puck co. occupied the house last week and played to distressingly light business. The Lamb-Jordan-Price co. 2-3 in On the Rio Grande, and although they gave creditable performance, failed to attract remunerative business. Kate Castleton 5 in Crazy Patch drew a fine audience. Louis Aldrich 16. T. J. Farron 18, Michael Strogoff 21.

DUBUQUE.

Opera House (Duncan and Waller, managers): Kate Castleton Feb. 28; full house. Audience well pleased with Crazy Patch. May Vernon 15, Around the World in Eighty Days 21, Girl I Left Behind Me 29.

WATERLOO.

Opera House (L. C. Goodwin, manager): Negrotto co. week of Feb. 28; good business. The following copyrighted plays were unblushingly presented: Silver King, Davy Crockett, Passion's Slave and The Phœnix Paper used by the original cos. were hung out. These pirates have killed this one-night stand, which one time was as good as the State afforded.

KANSAS.

TOPEKA.

Crawford's Opera House: Barry and Fay, in Irish Aristocracy Feb. 25-6: good houses. Michael Strogoff 28; standing-room sold. Charles Erin Verner, supported by Annie Lewis in Shamus O'Brien 3; large house and well-deserved. Mr Verner is under the able management of W. J. Winterburn, or "Old Boy Summerfreeze," as Al Thayer, of the Cincinnati *Enquirer*, christened him. Mr. Winterburn is the same jovial hustler that he used to be when, many years ago, your correspondent sorted "pi" and listened to Jim's fairy stories in the old printing-office of which he was one of the alleged proprietors. Roland Reed, in Humbug 3; big house and every one pleased.

Grand Opera House (J. M. Barron, manager): Marshall's Military Band, the best band Topeka has ever had, and one of the best in the West, took a benefit 3. The programme excellent and the affair a success in every way.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): Charles Erin Verner presented Shamus O'Brien 1; fair house. Mr. Verner is good. Annie Lewis made a great hit. Michael Strogoff 2; big business. Ed. Collier was himself again, with the exception of a slight hoarseness. Barry and Fay in Irish Aristocracy 4; good business. Audience in a continuous uproar. Roland Reed, in Humbug 4; good house.

ATCHISON.

Price's Opera House (W. F. Wood, local manager): Verner in Shamus O'Brien 1; fair business. Edmund Collier in Michael Strogoff 2; large audience.

WICHITA.

Garfield Opera House (Fred. Dixon, manager): Fatinitza, with Amy Harvey in the title role, Fred. Dixon as the Correspondent. Arthur Percy as General Kautchakoff, and the rest of the cast made up from local talent, had good houses Feb. 22-3. General satisfaction.

Crawford's Opera House (L. M. Crawford, manager): Barry and Fay appeared before a large house Feb. 23-4. Play and co. well liked.

PARSONS.

Edwards Opera House (L. L. Baird, manager): Kate Claxton 1, in Two Orphans; fair business. Ten Nights in a Bar-room 2; crowded houses.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager): Mixed Pickles Feb. 28; good business. Basye Davis co. 7, week.

MAINE.

PORTLAND.

Theatre: Beulah, the Mexican actress, in Echo, a very poor play. Supporting co. in many instances frightful. Business small, and the managers were fortunate to have any patronage after the first performance.

City Hall: Jennie Couthoni, whose elocutionary abilities created such a furore here last season, was welcomed by a large audience 2, and, assisted by the Ruggles Street Quartette, of Boston, gave one of the most enjoyable entertainments in the Stockbridge Course this season.

Items: M. B. Curtis, in Caught in a Corner, was a great disappointment, and the Bicycle boys are repeating their venture, since Curtis left such a poor impression.—The Park Theatre continues to run cheap cos. to small patronage.—Stockbridge's matinee, 5, was a success.—The Bennett and Moulton co. open in Lewiston 7.

BIDDEFORD

Opera House (Fred Yates, manager): Beulah, the Mexican actress, Feb. 28-March 1; Echo presented to a fair audience.

MARYLAND.

FREDERICKSBURG.

Opera House (C. E. Hunter, Jr., manager): The Louise Arnot co. to fair business week of Feb. 28.

FREDERICK.

Opera House (Jacob Schmidt, manager): Daniel A. Kelley in Shadow Detective, 3; fair performance to fair house. Sol Smith Russell, 17.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): The Wilbur Opera co. at ten, twenty and thirty cents week of Feb. 28; crowded houses. Repertoire: Merry War, Three Black Cloaks, The Mikado, Fra Diavolo and The Mascotte. Susie Kirwin's work, aside from a few mannerisms, was pleasing, and Conly's light tenor was excellent. Although Alf Wheelan carried the comedy well, visions of the jolly Ed, Chapman would arise. The chorus is especially strong and costuming praiseworthy.

Musee: The Rightmire-Hart co. gave the Two Wanderers and The Boss, both of a sensational stamp, to fair houses. This week U. T. C.

City Hall: Gilmore's Band 3; two fine, widely diversified programmes; enthusiastic houses.

Fisk's Casino: The Brightwood Amateur Club will give the double bill of Morton's farce, Aunt Charlotte's Maid, and Selby's farcical comedy, Boots at the Swan 10-11.

Stage Echoes: Manager Arnold has entered suit in the Superior Court against Charles Gilday, the comedian, for not appearing at the Musee. Damages are placed at $1,000.—Thomas Mack, stage carpenter at Gilmore's, has decided not to join the Moulton-Baker Black Crook co. until next season. Richard Kelly, Tom's predecessor, is with the co. now.—The Wilbur co. rehearsed Erminie here for the first time, and will soon add it to the list.—C. O. Moore, manager of Gilmore's Band, was here Thursday.—Many people here were shocked by the sudden death on Saturday of Mrs. M. E. Condelle, who was better known by her stage name, Cora Lena Chober. She possessed rare musical ability, and until within two years sung in Italian opera in Europe and Australia. She was a pupil of Lamperti, of Milan. Mrs. Chober was one of the most charming ladies I ever met.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): The Private Secretary, 4, was presented, in a very acceptable manner by a Madison Square co.; fair house. M. A. Kennedy, as the uncle from India, was especially good. Rose Coghlan 12; return visit.

People's Theatre: (Arthur S. Foster, agent): Rachel Noah Dramatic co. in Cricket on the Hearth 4, to packed house.

Matters of More or Less Interest: Some time ago W. Irving Bishop gave an exhibition of his wonderful powers at the Opera House. On 1-2 Wallace L. Hight appeared at the same house and gave what he called an exposé of Mr. Bishop's methods. He duplicated all of Mr. Bishop's feats, performing them in an easier manner and with much greater expedition He said that while Bishop claims to read the minds of his subjects, he (Hight) does it by the resistance of muscle. He says the blindfolding is all a humbug, and that neither he nor Bishop would leave the stage to go among the audience if they could not see the floor, and that when the bandage of Bishop's eyes slips down too far he carries the hand to his forehead for pretended inspiration, but really to push the bandage up higher. However, he hardly explains satisfactorily the power used in reaching concealed numbers of bills and dates of coins. This is a good deal like the magician who says he will show the audience how to perform a certain trick, and will go through with it slowly. When he has done the audience are just as wise as they were before.—Manager Bancroft has purchased an interest in the Topack and Steele Comedy co., and will probably go on the road with it next season, playing All in a Fog. A competent person will be left in charge of the houses in this city in case he should go.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Blanche Curtisse furnishes the beauty, George Adams and Louis Farrell the fun, and a bevy of pretty girls the legs to Zozo, which was presented, 1. The costumes were handsome and scenery good, although somewhat worn; house fair. Infatuation was certainly worthy of a much better house than that which attended the play, 4; but attractions, both local and otherwise, have been so numerous the past week that their effect was apparent. The play is well written and the story very plainly told, while Beatrice Lieb's acting is easy and natural and never overdrawn. Endowed with personal attractions, a fine presence and good emotional powers her future should be bright. The co. in support is strong, Harry Woodruff being deserving of especial mention. McCaull's Opera co. 19, Stetson's Opera co. in Ruddygore, 23.

Tick: J. A. Brady, in advance of the Wilbur Opera co., has been spending a few days in town.

NEWBURYPORT.

City Hall: The Redmund-Barry co., in Rene, the Huguenot Captain, 1; only a fair business. The co. is very strong and the piece is full of powerful situations; the duel in the first act and the finale of the second act being especially fine. Harrigan's Tourists 3; good business and satisfaction.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Balabrega exhibited his skill in conjuring, second sight, mesmerism, mind-reading, etc., to small houses. He gives a very good entertainment.

PITTSFIELD

Academy of Music (William St. Lawrence, manager): W. H. Power's Ivy Leaf co. played to a very large and well-pleased audience, 1; Mortimer Murdock played A Hoop of Gold to small business, 4-5. Moore and Vivian, 12.

TAUNTON.

Music Hall (A. B. White, proprietor): Helene Adell made her first appearance here last week drawing large houses. The repertoire included A Night in Rome, The Rainbow, Moths, The New Magdalen and Engaged. The Rainbow on Saturday night by request. Miss Adell proved herself an actress of exceptional power, her assumption of the leading roles being truly grand. She is possessed of a fine stage appearance Of the co. nothing but words of praise can be said. The costumes worn by the ladies are fine, and received high commendation from the gentler sex. Harrigan's Tourists 11, Tin Soldier 15.

Wedding Bells: A pleasant incident during the engagement of the Helene Adell co. was the marriage of Frank Monroe and Estelle Gilbert, members of the co. The happy couple received the congratulations of their friends at the hotel after the ceremony.

LYNN.

Music Hall (James F. Rock, manager): The T. P. W. Minstrels 2; large audience. Frank Tannehill, Jr., supported by a good co. in The Private Secretary 3; good house. Lili Lehmen, Bernard Leisterman and the Webber Quartette appeared in the star course series; large and appreciative audience. Harrigan's Tourists 5; good house. This co. should confine itself to the rural districts.

It ms: As Mr. Boucicault is to appear in New York at an early date, I think you will find that his one-act comedietta, Kerry, is none other than a one-act drama written by Slingsby Lawrence, entitled Sunshine Through the Clouds.—This may be a chestnut, but as I have seen nothing written about it I thought I would mention it and thus "get the drop" on the Boston critics.—Grace Seavy, a member of McCaull's Opera, and a resident of Lynn, appeared in the character of Olivier in Lorraine, at the Globe Theatre the other evening, and received a congratulatory telegram from the management in New York, who were much pleased with her success.—Ruddygore will appear in Manager Rock's star course April 1.

BROCKTON.

City Theatre (W. W. Cross, manager): The Madison Square Theatre co. presented The Private Secretary in an excellent manner; fair house. Tony Hart was seen in Donnybrook, and pleased a fair audience 4. The specialties introduced in the second act are all good, especially the burlesque boxing match.

People's Theatre: Owing to the non-appearance of the New York Specialty co. the house was closed the first three nights of the week of 28. Woodward's Variety co., a local organization, which is going on the road, played to light business 3-5.

Item: Manager Cannon wished to be remembered to THE MIRROR, and I would extend thanks to him for courtesies.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The T. P. W. Minstrels (second engagement this season) Feb. 28 attracted a large audience. Murray and Murphy, 1, had a large audience to see the trials and tribulations of Our Irish Visitors. Donnybrook, as given by Tony Hart and a creditable co., 5, attracted a fair top-heavy house. The piece is better than I expected, and I hope will bring success to the genial Tony. Rose Coghlan 11, Beatrice Lieb in Infatuation 12, Wilson Barrett 16, Lizzie Evans 17.

WORCESTER.

Theatre (Chris. Wilkinson, manager): Business last week was somewhat improved. Beatrice Lieb, in Infatuation, was warmly received. She scored quite a success. Siberia 10 12.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): T. P. W. Minstrels had a full house 2. Gray and Stephens' comb. this week.

Music Hall (A. V. Partridge, proprietor): Redmund-Barry co. in Rene pleased a large audience 2. The Private Secretary 5; excellent business. Frank Tannehill, Jr., as Rev. Robert Spalding, was a surprise to his many friends here, who had hitherto seen him in juvenile roles M. A. Kennedy's Cattermole was capitally done. Stetson's Ruddygore 30.

HOLYOKE.

Opera House (Chase Brothers, managers): Beatrice Lieb, supported by an excellent co., appeared Feb. 28 in her own comedy-drama, Infatuation. The play is a very pretty as well as a strong one of home life, and Miss Lieb may be credited with complete success in her impersonation of the wronged Ollie Somerville, though I doubt if we have yet seen the climax of her career. That charming little comedienne and established Holyoke favorite, Lizzie Evans, paid us her annual visit 4, when she presented Seasands. I but voice the opinions of many of our people when I say that she is "one of the finest" of soubrettes. A. Z. Chipman and Steve Cory rendered efficient support. McCaull Opera co. in The Black Hussar 11, N. Y. Casino co.'s Ermine 12, Dan Sully 14. Hoyt's Tin Soldier 17.

Squibiets: Stetson's Ruddygore comes to the Opera House 24.—For March 26, the ninth anniversary of the opening of the Opera House, Chase Brothers have secured the eminent tragedian, Mme. Janauschek. The managers intend to make it a memorable occasion, and every lady attending will receive a handsome souvenir programme.—I again had the pleasure of meeting Lizzie Evans, with whom I was fortunate enough to get acquainted last season. She is the same off the stage as she is on, always bright and pleasing, and always ready with a good word for everyone.—Mr. Chipman tells me that his new comedy for Miss Evans, entitled Stolen Secrets, is rehearsing well, and that it is probable it will receive its first production in Lynn a week from Saturday.

MICHIGAN.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): Leon and Cushman in Kidder's comedy, On the Stage 2; fair house. Hoodman Blind 5; poor house. Lawrence Barrett 8; every seat sold.

IONIA.

New Opera House (K. R. Smith, manager): The Tavernier Dramatic co. opened a week's engagement with Queena, and gave good satisfaction. The co. is first-class.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Hoodman Blind; fair house.

ADRIAN.

Adrian Opera House: (C. W. Croswell, Jr., manager): Clio was presented Feb. 28; crowded gallery and well seated parquet. John L. Burleigh, as Fabian, the sculptor, was very good. He has a fine stage appearance, which, coupled with a good voice and dramatic ability, carries him to success.

LANSING.

Leon and Cushman in On the Stage. Mr. Leon's representation of the young society girl was simply perfect. Lansing is the first place in whice Mr. Cushman played his part in black. Lillie La Verde joined the co. in Toledo. Charles Seaman joins in Cleveland.

FLINT.

Music Hall (Thayer and Page, managers): Hoodman Blind 4; fair audience. Best of satisfaction. B. F. Horning as Jack Yeulett made a decided hit. A. R. Waterman, manager, sends kind regards to THE MIRROR.

GRAND RAPIDS.

Wonderland (Sackett and Wiggins, managers): One of the Bravest, with its realistic fire scene and sensational effects, had its own way all week and packed the house.

Change: It is authoritatively stated that William H. Powers retires from the management of the Opera House at the close of this season, having leased the property to Fred. G. Berger for three years. During the term of Mr. Power's management he has been uniformly accommodating and courteous to those having business relations with him, and your correspondent takes this opportunity to acknowledge many good turns at one time or another. Mr. Berger retires from the management of Sol Smith Russell after this season (as his star leaves the stage to engage in other business), and will hereafter reside in Grand Rapids.—"Hustler Joe" Levy is here setting the town wild over Rienzi. He raised prices fifty per cent, and, considering the effective advance work done, let me predict a packed house.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Attraction week of Feb. 28, Rice's Evangeline co. Irene Verona, a bright and attractive vocalist, make a charming Evangeline, and became a favorite. Good attendance throughout Evans and Hoey's Parlor Match co. 10-12.

Patti: The Exposition Building was crowded to its utmost capacity 28, by a cultured, appreciative and representative audience to welcome Adelina Patti and her excellent co. in grand concert. The greatest musical event and most enjoyable treat with which the St. Paul public have ever been favored. Patti's singing stirred every heart with enthusiasm. The glorious contralto of Madame Scalchi fully shared the honors with the great diva. Signors Novara, Guille, Galassi and Migliara met with favorable recognition. Signor Arditi's able leadership and orchestra met with noticeable recognition. Receipts $11,760. Madame Patti expressed herself greatly pleased with her reception in St. Paul.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 28, Robert Nickle's Magiques and S. J. Robert's Grotesques. An attractive performance to good houses.

MISSOURI.

KANSAS CITY.

Coates: Haverly's Minstrels appeared 4-5, with a matinee. At eight o'clock Friday evening people were turned away; desirable standing room could not be had. One of the largest audiences of the season. Undoubtedly the drawing card was Billy Emerson. Aside from Emerson, however, the performance would have been good.

Gillis: Roland Reed and his familiar play, Humbug, opened Feb. 28 to a large and interested audience. Mr. Reed has surrounded himself with good support. Reed, however, is the personality of the play. The Pocket Edition of The Mikado was well received. Reed's topical songs, "I Wonder What His Face Looked Like," and "The Accent On," were very humorous, but not at all melodious. Humbug repeated 1. Cheek was presented 2. Good business all through.

Coates: Hugh Fay and Billy Barry opened and played a three nights' engagement to good business. The play was the familiar Irish Aristocracy.

Gillis: Around the World in Eighty Days opened 3, and played a successful engagement of three nights and a matinee. W. J. Fleming assumed the title role of Phileas Fogg, and proved himself a strong actor, The ballet was very good, while the scenery came in for its share of praise.

Coates': Kate Claxton opened 4 in The Two Orphans, playing Called Back Friday and Saturday evenings, with the Two Orphans repeated at the matinee.

A $400,000 Opera House: A company is being organized for the purpose of building an opera house on the northeast corner of Eleventh street and Broadway, one block south of the Coates Opera House. The property has a frontage of 120 feet on Broadway and 142 feet on Eleventh street. The movement was started a few weeks ago by several West Side men of means, and the encouragement they have thus far received convinces them that the entire stock will be taken soon after an organization has been affected. The new place of amusement will be called the Broadway Opera House. It is proposed to build a ground floor theatre, using as material Warrensburg or Nevada stone. It will have a seating capacity of 2,000 or 2,500. An effort is being made to lease the house to J. H. Haverly for a term of years. Mr. Haverly has signified his willingness to lease it, and will return to Kansas City in the course of a week or ten days, and make known his final decision. The ground and building will cost not less than $400,000.

Managerial Change: Charles W. Thomas succeeds W. H. Thomas as associate manager of the Coates and Gillis. C. W. Thomas was presented with a gold-headed cane last Saturday afternoon by the employes of Ramsey, Millet and Hudson's lithographing department, which was in Mr. Thomas' charge for a number of years. Mr. Thomas was agreeably surprised, but managed to give his thanks in a very feeling manner.

Museum: Rainbow has been the play this week. The excellence with which Mr. Keiller puts on plays never fails to draw good houses.

Gossip: The ladies of Roland Reed's co. dress in an elaborate and tasteful manner.—Colonel Hersey Coates, proprietor of the Coates Opera House, and who is in Los Angeles, Cal., for his health, is improving very slowly.

JOPLIN.

Haven Opera House (H. H. Haven, manager): Felton and Connier's Star Theatre co. played week of Feb. 28 at panic prices. Good houses and good satisfaction.

Light: The most noticeable of Manager Haven's many improvements is the electric light, which he has lately had put in his opera house.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Around the World in Eighty Days Feb. 28; large audience. Co. fine. Duprez and Benedict's Minstrels, after going to pieces on the road, made a scratch and got here 2. Very stale show, much to the disgust of the audience. Even the "coons" in the gallery hissed.

HANNIBAL.

Park Opera House (J. B. Price, manager): Maggie Mitchell played Little Barefoot to her usual big business Feb. 28. Myra Goodwin, 18.

SEDALIA.

Opera House (H. W. Wood, manager): A half-filled house greeted Kate Claxton in Two Orphans 2. Charles H. Clarke's Ten Nights in a Bar-room had moderate attendance 5. Felton and Connier's co. opened 7 for week at panic prices. Rest 10, giving way to Herr Andre's Alpine Choir.

MISSISSIPPI.

NATCHEZ.

The Bayse Dramatic co. played a return engagement of three days, opening Feb. 24; crowded houses, which, as I had occasion to remark in a former letter they richly deserved. On 28 we were treated to a very creditable representation of Only a Farmer's Daughter. Small but appreciative audience.

ABERDEEN.

Temple Opera House: (G. W. Elkin, manager): Feb. 18, Only a Farmer's Daughter co. appeared to a large but indignant audience. Marion Abbott was advertised to play the adventuress; Emily Fairchild appeared in the part. By fine paper and newspaper advertising our people were hoodwinked. When asked why Miss Abbott did not appear, a member of the co. fell back on the reply: "Well, Miss Fairchild is just as good as Miss Abbott. We think so, anyway."

VICKSBURG.

Opera House (Piazza and Botto, proprietors): Feb. 26, Rhea disappointed one of the largest audiences of the season, her acting being extremely poor and her support hardly above the average. The graceful and fascinating Annie Pixley came, saw and conquered, 28, the largest audience that ever assembled within the walls of the house. She took the house by storm and was called before the curtain after every act. In the opinion of our theatre-goers she is unquestionably the best soubrette ever seen in this city.

JACKSON.

Robinson Opera House (C. C. Johnston, manager): C. R. Gardiner's Dramatic co. presented Only a Farmer's Daughter to a small house 2. Co. very good. McNish, Johnson and Slavin's Minstrels 3; big house.

NEBRASKA.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Little's World co. Feb. 28; good-sized audiences; general satisfaction. Best scenery and scene settings ever seen on this stage.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): May Vernon Burlesque co. Feb. 28; large male audience.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Zozo 4: second visit this season, and with the better stage facilities of the theatre, made a very favorable impression. The T. P. W. Minstrels, 5; S. R. O. house.

MANCHESTER.

Opera House (E. W. Harrington, manager): Bennett and Moulton Opera co. finished a very successful week, 5, drawing crowded houses.

DOVER.

City Opera House (George H. Demeritt, manager): Pavements of Paris stranded here last week. Co. was to have played 2-3. Opened first night to empty benches. An attachment was put on the box-office and scenery by Concord (N. H.) parties, which prevented a performance second night. Uncle Tom's Cabin 5, matinee and evening; good business.

NEW JERSEY.

PATERSON.

Opera House (H. C. Stone, manager): Two Johns co. 1; good business. The Humming-Bird followed 3-5; fair houses. Ivy Leaf 11-12.

People's Theatre (A. Philion, manager): Good houses last week to see Silver Spur. This week, Tourists in P. P. C. Next, Gibson and Ryan in Muldoon's Picnic.

Items: On 6 the Paterson Lodge of Elks had its first public social; large and merry gathering.—D. H. Smith, well known here and a good friend of THE MIRROR, writes to me that he has accepted the position of assistant stage manager with the Duff Opera co.

TRENTON.

Opera House (John Taylor, manager): The Rag Baby drew a crowded house 2. A Messenger from Jarvis Section 3-5; big business. Mr. Gilfether as Uncle Dan'l gave a very satisfactory performance. The house Saturday night was the largest of the season at low prices. Wages of Sin 12. Salsbury's Troubadours 14; New York Philharmonic Club 15; Margaret Mather 16; Held by the Enemy 19; Kate Castleton 22; Lights o' London 23; We, Us & Co. 28; New York Philharmonic Club 29; W. J. Scanlan 31.

ELIZABETH

Temple Opera House (A. H. Simonds, manager): Feb. 28, The Two John's played to the largest audience ever assembled at any performance in this city; all the seats were taken two days in advance. Manager Simonds closed the doors long before the curtain rose. It was amusing to stand around the main entrance and listen to the boys, and even full grown men, begging to be admitted, offering as high as one dollar for standing-room. A Rag Baby, 1; good house; audience well pleased. Milton and Dollie Nobles in Love and Law, 5; fair house only, the evening being stormy. Mr. Nobles is a great favorite with us.

Items: The Temple Opera House is a great success, and under the able management of Mr. Simonds is a paying investment for the stockholders.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): Rag Baby 1; good house. Abbey's Uncle Tom co. 10.

NEW MEXICO.

EAST LAS VEGAS.

Opera House (Charles Tamme, manager). Bijou Opera co. and Adelaide Randall Feb. 24-6; poor houses; poor performances.

Item: A. W. Tams made a great hit as Gaspard in the Chimes, and Miss Randall the same as Bettina in Mascotte; but the rest of the co. and the chorus were weak.

LAS VEGAS.

Opera House (Charles Tamme, manager): Georgia Minstrels 2; large house. Poorest of the kind ever seen here.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): The house was deserted last week. W. J. Scanlan in Shane-na-Lawn, 10-12.

Museum (Jacobs and Proctor, managers): The Cattle King played to the usual large business last week, Peck's Bad Boy, this week.

BUFFALO.

Academy of Music (Meech Brothers, managers): Closed first three nights of last week, on account of disappointments. Ezra Kendall's Pair of Kids, 3-5; business only fair. Kendall and his clever specialty co. kept the audience in a happy humor. Modjeska this week.

Court Street Theatre (H. R. Jacobs, manager): Week of Feb. 28, Pat's Wardrobe, by Pat Rooney's co., drew from large to packed houses. Joseph J. Dowling and Sadie Hasson this week.

[CONTINUED ON EIGHTH PAGE.]

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Beecher and the Stage.

In the death of Henry Ward Beecher the stage has lost a new-found friend, and aside from his eloquence as an orator, his immense intellectual force and his massive character, the profession will feel a share of the general sorrow over what is indeed a national bereavement.

Mr. Beecher did not have a fair start in life. He was reared in an atmosphere of puritanism, and he imbibed the austere and narrow prejudices of that class. Gradually, however, he emancipated that splendid mind of his from the hard fetters of orthodoxy and rose superior to the conditions under which his youth was passed.

Mr. Beecher was not content with thinking out all the great questions and issues of sociology for himself—he had the courage of his convictions. By a steady process of mental evolution he rejected all creeds and dogmas and delusions incompatible with liberal thought, and, guided by the star of reason, fearlessly adopted what he believed to be truth and right. In other words, he was essentially progressive.

For many years Mr. Beecher was opposed to the theatre. On several occasions he preached characteristic sermons against it. This was a lingering trace of the early prejudice which, until a short time ago, he never got rid of. He was induced finally to witness a play, and for the first time in his life he felt the subtle spell of the acted drama. To one so poetic and imaginative the discovery of this new and previously misunderstood realm of fancy made a deep impression, and the great divine was not slow to repair the wrong he had, in ignorance, done the noblest of arts. Afterward he visited the theatre several times, and always with increased pleasure. We recall that at a public gathering he confessed that he had denied himself and others too long a mode of enjoyment both recreative and stimulating.

It is to be regretted that Mr. Beecher did not investigate the claims of the theatre upon intellectual appreciation and popular support earlier in his career, for there was a time when his friendship would have been of enormous value, wielding as he did a tremendous influence upon public opinion. It came too late to be actually needed—the Stage has laid foundations as strong, if not stronger, than the rock on which the Church is built—but it is still matter for pride and congratulation that the closing years of the greatest pulpit-orator and religious teacher that ever lived were passed in close sympathy with an institution over which his reason and prejudice had battled fiercely.

One Word.

A word used at the wrong time and in the wrong place often brings about extraordinary or disastrous events. In the last Presidential campaign three words, heedlessly uttered, changed the whole complexion of the National Government. Two words, giving the lie direct, have brought uncounted thousands to the hangman's halter. One word, the name of the founder of modern religion, has through nearly nineteen centuries exercised an incalculably powerful influence on civilization and progress and over the minds and motives of men.

A word, therefore, can accomplish remarkable results.

Mrs. James Brown Potter is likely, sooner or later, to realize the truth of this assertion. Singularly enough, in this case the word is an admirable word when used in a proper connection. Mrs. Potter, when recently interviewed by a *Herald* correspondent, is reported to have said that one of her principal reasons for going upon the stage was to "elevate" it.

And pray in what manner is this newly patented and ingeniously manipulated elevator supposed to work? Does Mrs. Potter suppose that the accession to the profession of a very pretty and superbly advertised society amateur will in any measure "elevate" either the artistic or the social plane of the stage? If the drama needs "elevating," it will doubtless improve in accordance with the urgency of the need. If the drama's representatives are suffering from the same cause, we do not believe that Mrs. James Brown Potter is particularly qualified to exercise the requisite influence. Certainly, the wholesale use she has made of puffing paragraphers is *prima facie* evidence that she is unfitted to add one jot or tittle to the dignity of the calling she proposes to embrace.

Probably Mrs. James Brown Potter was misrepresented by the reporter; perhaps she did not make use of the objectionable word. We trust this may be the case and that Mrs. Potter will come forward with a denial, for we have hitherto respected her shrewd and politic deportment. It certainly will not do for the lady to revile the vocation or scorn the class with which she is about to associate herself.

We do not blame Mrs. James Brown Potter for seeking to make capital out of the marvellous notoriety she has obtained. It may be in questionable taste, but that is a matter which she and her family can settle for themselves. If her ability be demonstrated we shall heartily welcome her to the dramatic fraternity; at the same time, however, we must reprove her at the outset for imagining that the profession will in any measure be improved by her entrance within it. Cultivated people are desirable in any pursuit; but the cult of a person that complacently parrots unpleasant generalities about the people who honestly earn a livelihood by the very method she from caprice or greed proposes to adopt and that talks about a mission to "elevate" her prospective co-laborers—the cult of such a person, permit us to remark, is open to debate, even though her beauty and social graces be attested by every journal in the land.

Personal.

BLAIR.—Eugenia Blair has been re-engaged by Frederick Warde for next season.

HENDERSON.—Ettie Henderson is visiting Mr. and Mrs. W. F. Morse in Washington.

WILEY.—Dora Wiley is visiting relatives in Bangor, Me. She left the opera company bearing her name some weeks ago.

DE BELLEVILLE.—Negotiations are pending with Fred. de Belleville to take the leading role in Hoodman Blind next season.

WHEATCROFT.—Nelson Wheatcroft sprained his ankle in Boston on Tuesday, and played in Tangled Lives in the evening on crutches.

BURNHAM.—Charles Burnham, business manager of the Star Theatre, will have a benefit on Sunday evening, March 20. The list of volunteers is large.

WEATHERSBY.—Jennie Weathersby will make her reappearance on the stage of the Bijou Opera House in the forthcoming production of The Big Pony.

GRUBB.—Lilly Grubb, whose picture appears on our first page this week, is one of the most charming actresses in light opera and burlesque.

GEOFFREYS.—Minnie Geoffreys, until recently the prima donna of the Kindergarden company, has been ill at her home in Columbia, S. C., for the past few weeks. She has recovered, and will shortly return to New York.

MURIELLE.—Constance Murielle, leading lady of the Taken From Life company, died yesterday (Wednesday) at her home in this city of Bright's disease.

SHANNON.—Effie Shannon has been offered a large increase in salary to remain with Robert B. Mantell next season, and among other parts to play Desdemona to his Othello.

SOTHERN.—Sam Sothern, who was with John T. Raymond the past season, left for England yesterday (Wednesday) on the *City of Chicago*, to claim a legacy left him by his father.

BALFE.—Louise Balfe was married last month to William Harcourt, leading man of Beatrice Lieb's company. The ceremony was performed in this city by the Rev. T. M. Brown.

ELLSLER.—Effie Ellsler has started on her Southern tour with a boom. Texas managers are heralding her coming in full-page advertisements and annoucing it as a "dramatic festival."

BERNARD.—Fannie G. Bernard has been offered an ingenue part in a new play to be produced at the Hollis Street Theatre, Boston, in the near future. Miss Bernard is at present playing the soubrette role in Taken from Life.

HENDERSON.—Grace Henderson, of Modjeska's company, has been engaged for the Lyceum Theatre stock company. She is one of the handsomest women on the stage, and is the wife of David Henderson, the manager of the Chicago Opera House, and formerly a well-known dramatic critic in that city.

VAUGHN.—Theresa Vaughn, the charming contralto of We, Us & Co., will leave for Milan at the close of the season to resume her musical studies. Miss Vaughn is rapidly making her way to the front rank of American singers, and now receives praise from those who are sparing in favorable criticism except in recognition of genuine talent.

BRISCOE.—Ray Briscoe received much attention from the Chicago critics for her playing of the leading role, Dorothy Foxglove, during the last nights of Herne's Minute Men. This led to her engagement to play Blanche Del Colma, the leading role in the new play, An American Princess. The young lady's progress has been very rapid—not yet seventeen, and her first year on the stage.

LANGTRY.—The advance sale for Mrs. Langtry, who is playing the present week at the Lee Avenue Academy of Music, Williamsburg, is the largest ever known at that theatre. At the conclusion of the engagement Mrs. Langtry will rest for two weeks, continuing her season on March 28, and playing up to the middle of August. She does not go abroad, but reopens in New York in September, adding several new plays to her repertoire.

Patti Will "Farewell" in Opera.

"Patti will open a season of grand Italian opera at the Metropolitan Opera House on April 11," said John B. Schoeffel to a MIRROR reporter on Tuesday, "giving six performances, either five nights and one matinee or four nights and two matinees. Mr. Abbey leaves Philadelphia to-day for Chicago to see Patti and consult her wishes in the matter. While this is not in the regular engagement, it is still not outside of it. Instead of giving concerts and acts of opera we have induced her to appear in opera, seeing that these are her final appearances on the New York stage.

"The company is not yet thoroughly organized. It will include the members of the concert company. We are in negotiation with artistes in Europe—a baritone, another tenor and another basso. There will be a chorus of sixty and the operas will be done on the same liberal scale that Italian opera was done when Mr. Abbey first opened the Metropolitan Opera House. We will then give opera in some of the large cities—two performances and a matinee in Boston; one in Philadelphia, one in Baltimore, and one in Washington. The operas will be Semiramide, Carmen, Faust, Traviata, Marta, and Lucia, very likely. Arditi will be conductor, of course.

"Patti will leave America between the 1st and the 14th of May, and go direct to her castle in Wales. She will probably sing in Albert Hall during the celebration of the Queen's Festival. She doesn't come back to America. I'm quite sure of that, for it's in her contract. What Patti's actual receipts are I couldn't tell you, for Manager Abbey keeps all the books with him. The two lightest houses were one in Chicago and one in New Orleans. The largest so far were in Mexico, where the diva sang to $19,000 at one performance and $17,500 at another. She sang to $10,000 at Omaha, $9,000 in St. Louis, $9,254 in Los Angeles, California. The take in San Francisco was $40,000 at five concerts.

"Regarding all this talk about the Academy of Music being taken by Mr. Abbey and myself, all I can say is that nothing has been done as yet. We had a chat with Mr. Dinsmore, during which he said that if he bought the house he would certainly lease it to us. If we get it we shall make it a combination theatre, with prices ranging from twenty-five cents to $1. At these prices we could put in $2,000—the Grand Opera House holds about $1,400. It will not, however, be run on the same principal as the other combination houses, but will depend on large productions—spectacular melodramatic and operatic—though not Italian opera."

Inter-State Bill.

"I think that as far as theatrical companies are concerned," said Rudolph Aronson to a MIRROR reporter recently, "the passage of the Inter-State Commerce bill is a great mistake. When these organizations travel about the country fifty and sixty people strong, the railroad fares are enormous, and the companies naturally figure on getting concessions. It would mean a vast difference in such a company, for instance, as ours if full fares would have to be paid, and perhaps ten or fifteen people would have to be dispensed with. A large number of auxiliaries affords us a better opportunity for the interpretation of an opera. With an orchestra of ten or fifteen two or three would have to be dropped.

"It is the same with scenery. Now, for instance, we have a contract arrangement by which people and freight are carried at a certain rate. Less scenery would mean performances of lesser grade, and representations incomplete and perhaps inartistic. Concessions ought to be made when business is so large and comes in volume. If not, it is going to bring expenses way up, and consequently less business will be done. I think it would be a good plan for the managers to get together and devise some means of solving this problem. I don't think it is to the interest of the railroad companies, as business will be so much reduced that the increased rates will not even it. The bill will be detrimental in the end to the railroad companies."

An Aisle Episode.

The tempers of ushers, like those of street-car conductors, are often put to severe tests. The other evening, at the Star Theatre, a tall man with a large cane, a fierce red moustache and a generally "tough" appearance bought an admission ticket, entered the parquet and took up a position in the right-hand aisle near the boxes to hear Lorraine.

Music evidently had no charm to soothe this savage breast, for when a dapper little usher went down and told him it was against the rules of the house and of the Fire Department to blockade the aisles, he glared at his interlocutor and bluntly remarked, in a tone audible to everybody down-stairs, "You be d——d!"

The usher, seemingly surprised at this response, tip-toed up the aisle to the rear of the theatre. Here an animated conversation with the chief usher ensued. The man with the carmine moustache was delightedly taking the measure of Emily Soldene's mouth when the nervous little usher tapped his elbow. Immediately he began to bristle threateningly, as a man who doesn't propose to have his liberty restricted in the smallest degree.

"Will you please step back where the rest are standing," asked the usher.

"Naw, I won't," growled the assertive gentleman.

"But really—I wish you would—in fact, I think I shall have to say you must."

"Oh, you be blowed!" sententiously observed the despiser of convention and Fire Department rules.

"But, my dear sir," pleaded the usher "I don't want any trouble and I must request you to come away from here."

"Don't yer give me no bluff like that," retorted the troublesome customer, menacingly. "I paid my money, and I'm agoing to see this show from jest where I choose, and don't-yer-forget-it, neither." This last observation was accompanied by a peculiarly irritating horizontal movement to and fro of the speaker's index finger beneath the meek usher's nose.

By this time the audience were aroused to a point of indignation. The unruly spectator's voice harshly disturbed their enjoyment of the performance. Hisses, muttered execrations and cries of "Put him out!" were plentiful.

"Y-a-s, put me out," said the bully, tantalizingly. "Why don't yer get a perliceman and fire me," and he towered up with a sort of Sullivan confidence which plainly implied that the whole reserve of the Finest might wisely hesitate before tackling the job.

But the dude usher did not call in police aid. No; he simply made a quick movement with his hands, and then the big man was seen flying up the aisle with his companion *a la* Irving Bishop. At the swinging doors there was a momentary vision of a confused mass of overcoat, cane and red moustache in process of rapid transit, and a moment later a sickening thud on the lobby floor denoted that there would be no more annoyance from that source during the rest of the performance. The demure and dudish usher came back a little flushed in countenance and arranging his white tie, while the audience composed itself to enjoy Lorraine's really melodious strains.

Miss Yeamans' Next Venture.

"The new play in which I star next season," said Jennie Yeamans to a MIRROR reporter recently, "is to be entitled Our Jenny. It is a comedy-drama, in three acts, by Clay M. Greene, and its price is $5,000. The first act of the play has been submitted, and I am delighted with it. I go on the road with it about the second week of August, under the management of William Welch, who has taken desk room at Taylor's Exchange, and is booking time. I am in excellent health, as I have rested a whole year. I had a great many offers during that time, but I refused them all.

"My part in the new play is that of a girl of sixteen—a perfect hoyden—yet there are plenty of opportunities for pathos and good dramatic work. I will introduce some of my old specialties and a number of new ones, while I have written for the play three new songs. Words and music are mine. Besides, I have designed a number of new costumes. I was the first actress to wear a Mother Hubbard on the boards, while playing with Roland Reed in Cheek, and before I had time to turn about the stage was full of them. That is one of the reasons why I can't tell you more about my costumes, except that they are being made here in my own house and not in Paris. All the window lithographs are of my own designing. I am the proprietress, and I shall have full control of the stage. We shall carry our own scenery.

"I shall select a good company, as I do not believe in one-part plays. The play is to be finished in six weeks. You know my reputation, I suppose. It is 'Yes, clever girl, but hard to manage.' The reason is because I've never been properly managed or been given any credit for knowing anything. However, I think Mr. Welch will find that I'm not so hard to get along with."

The Amateur Stage.

There is a lull in the amateur world, and Lenten inactivity prevails both in New York and Brooklyn. In the meantime the rumor comes from over the Bridge that Henry G. Somborn and others are to organize a dramatic university, forsooth, in the City of Churches. We shall be very glad to see the scheme carried out, but alas! it is easier to map out such a venture than to put it in practical operation. If Mr. Somborn has been correctly reported, he entertains some very peculiar notions. He is said to have made the statement that at present the dramatic profession was a sort of refuge for very many who had not the ability to enter any other profession, and who imagine assurance can pass for talent; that they apparently despise the calling by which they earn their living, and that these parasites, who generally through accident gain an entrance to the profession, never cling to it any longer than they can help, and that after leaving it their conversation is invariably of a condemnatory character of the people and everything connected with the calling.

It is almost superfluous to point out the absurdity of the views attributed to this gentleman. It is doubtless true that there are actors and actresses who are of no particular credit to the profession; but anyone who knows anything about stage management will laugh at the assumption that assurance could pass muster in lieu of talent. Why, there are managers in this city who engage aspirants for histrionic honors only on condition that they take with the audience the first night. This, of course, could not apply to anything but a variety performance. Still, it is a point in case to show the fallacy of Mr. Somborn's utterance. We do not question the fact that the professional ranks would be improved if they contained a larger proportion of refined and educated people. But the public wants talent above everything else, and cares little for the social and intellectual status of individual actors.

The assertion about actors despising the calling to which they belong is simply preposterous, and refutes itself. Nor is the statement about their condemnatory reference to it one whit more accurate. On the contrary, most professionals who have ended their theatrical career generally have an irrepressible desire to return to the stage. We can scarcely credit such an intelligent gentleman as Mr. Somborn with giving vent to such ludicrous opinions. It is more than probable that the reporter has drawn on his imagination for want of actual news.

The idea of establishing a school of acting in Brooklyn is a good one. Technical training and a general course of dramatic instruction would be of great value to the large number of talented amateurs to be found in the Brooklyn societies. Acting for a livelihood and acting for recreation have very little in common. It would be far better from an artistic point of view if there were more stock companies in this country. Unfortunately, they are few and far between. Hence the average professional has a certain market value for a special line of parts. Sometimes an actor or actress will act the same character for a number of seasons on the road if the play happens to be very successful.

There is no question, therefore, that an educated amateur with technical training and ample practice in stage performances previous to entering the profession would have an immense advantage over the ordinary Thespian if backed by an equal amount of talent. The New York School of Acting has proved that to some extent. THE MIRROR has always been an advocate of artistic progress in theatrical matters, and will gladly support any earnest endeavor to impart competent dramatic instruction.

NOTES.

The Knights of Labor, a new romantic melodrama by Miss Annie Lewis, was presented to good audiences at the Grand, March 3 and 4, by a talented company of Nashville amateurs. The cast consisted of James Doyle, Jean Houston, Thomas Ross, R. A. Hiller, Louis Davis, F. E. Day, John Doyle, James Cavaneard, Miss Novella Houston, Miss Helen McAlister, Little Ivy and Herbert Charter. The parts were nicely sustained and Miss Novella Houston as Lilley Grant, was exceptionally good. She is quite pretty and evinced considerable natural talent. She is a daughter of Mr. Houston, one of the lessees of The Grand. Jean Houston, who also took a leading part, is a son, and is now treasurer of the house.

The Amaranth performance of Forbidden Fruit on Wednesday evening, March 9, at the Brooklyn Academy will be duly noticed next week.

The Bulwer will present David Garrick at the Lexington Avenue Opera House on Tuesday evening, March 15. Thomas Platt is to impersonate the title role.

Letters to the Editor.

DISCOMFORTS OF THE ROAD.

BIRMINGHAM, Ala., March 1, 1887.

Editor New York Mirror:

DEAR SIR:—For a long time I have intended to write you complaining about the rooms (heaven save the mark!) designated as dressing-rooms for artists. It is simply shameful to think that so little regard is paid to the comfort and convenience of ladies and gentlemen. Among the very worst in the country I desire, especially, to mention York, Pa. Imagine the dirtiest place you ever saw, and you may form some idea of the rooms there. Next comes Columbus, O.—a coal cellar would be clean in comparison. The dirtiest of all, however, are at Petersburg, Va. These are only a few of the worst.

I think that all our people should send in complaints. I have noticed that you have already mentioned the evil. It is a great one. Be the rooms never so small, they can at least be *clean*. The press only can bring about a reform.

I want to complain also about the unhealthy heating of the railway cars. Are the conductors and brakemen in league with the coal merchants, and do they receive a percentage on every ton they burn? I believe it must be so, for the stoves are kept red-hot all the time. To-day is warm down here, but getting to Birmingham we were stewed, fried and broiled on the train. Everybody complained of the heat, but they kept shovelling in the coal. When we asked why, they said, "It's against the rules to let the fire go out." Are the trains run for the comfort of passengers? No—decidedly No (a big N please). Some of the cars are not swept once a week, and soap and water are strangers to them. The waiting rooms are another source of annoyance. The employes are so overzealous that a poor, inoffensive little lap-dog mustn't put its nose inside the door unless you first put your hand in your pocket, in which case they don't see the canine exile. The porters on the sleeping cars help to make travel odious. A case in point: When we changed cars at Savannah, a few weeks ago, on a Sunday evening at nine o'clock, I asked the porter as I entered the sleeper, "Will you be kind enough to make up my berth as soon as possible? I am not well, and I wish to retire." "Can't do it until the train starts," he replied; "it's against the rules." The train started at 9.50. At 11.30 the two porters had made up only four berths. The conductors side with the porters, and you have no redress. Don't the travelling public deserve any better attention on the part of the railway companies? Should their employes be permitted to smash your trunks, bake you alive and give you no comfort or protection for your money? We who travel all the time cannot afford to fee porters on every trip. I believe that only the complaints of sufferers and the strictures of the press will compel these corporations to treat their patrons decently. Most respectfully yours.

MRS. ELLA WREN,
Mlle. Rhea's Company.

P. S.—Having been thirty years in the profession, and suffered much, I have a right to complain.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

A correspondent writes to know if I have ever heard of Mrs. James Brown Potter and whether she is the heir to the Syrian throne. Evidently my correspondent does not regularly read my esteemed contemporary, the Yangtsi Kiang *Boycotter*, else he would not need to be told that Mrs. James Brown Potter is the sister-in-law of the nephew of the grandfather of the young Emperor of China's uncle's son. It is amazing what ignorance prevails just at present in regard to these very ordinary matters.

* * *

Mrs. Langtry is very well pleased with her present tour. She says that the net profits have averaged $5,000 a week. She does not play in New York again this season, but arrangements have been made for the inauguration of her next tour with an extended engagement in a new play at the Fifth Avenue.

* * *

Herbert Kelcey asks me to say that his contract with Mr. Frohman for next season at the Lyceum is for entire and absolute leading business.

* * *

Franklin Sargent has been drilling the pupils of his Lyceum School for several months in Moliere's Les Precieuses Ridicules. This has never, I believe, been given here. The little classic will be given on the 23d of this month in the afternoon at the Lyceum Theatre, together with the curse scene from Leah, an act of Adrienne Lecouvreur and that charming dramatic episode, The Cape Mail. The matinee is intended to show the practical results achieved by the School since it came under Mr. Sargent's sole and capable direction. On Wednesday afternoon next the profession and others will be invited to witness some exercises illustrating the methods of the institution.

* * *

Mr. Sargent is earnestly and modestly developing his pet idea, and it is getting to be sound in basis and more thorough in scope than when it left the somewhat reckless and visionary control of Mackaye, Frohman and Co. The course of study is becoming more and more practical and useful. The director is convinced that the teaching of people that have actually had experience in the various departments of stage work can accomplish more than the vaporing dissertations of theorists. For example, Tom Gossman has lately been telling the students all he knows—which is a good deal—about stage mechanism, properties and nomenclature. His talks have been interesting if not Addisonian, and the listeners have acquired a lot of knowledge thereby. There is room—nay, there is need—for a school like the Lyceum in this country, and Mr. Sargent has unquestionably the nucleus of a most valuable establishment.

* * *

Nat Goodwin thinks that Big Pony comes nearer Gilbert and Sullivan's best work than anything that has been written on this side of the pond. His part is the development of a capital idea in the way of satire upon the noble red-man. It is partly indicated by the dress he will wear—a mixture of war-paint, crush-hat, moccasins, dress-suit and feathers. The gentlemanly savage is a new thing in comic opera. But how will he go with the public? We shall soon see.

* * *

A party by the name of Barnum seems to be in town.

* * *

Mr. Stewart, of the Strobridge Company, points with pardonable pride to the huge lithographic posters that adorn the entire Twenty-sixth street side of the Madison Square Garden. Men were covering them with a coat of varnish yesterday to keep out the damp when Mr. Stewart proudly pointed out their merits. Among other things he told me that it is the largest stand of bills ever posted, consisting of 1,531 sheets. They are in four colors, and the weight of the stones from which they were printed aggregated 240,000 pounds. Work on these was begun in November last and continued until a few weeks ago. The variety is enormous, and the whole achievement a marvel in its way.

The Actors' Fund.

Last week the Executive Committee ordered relief to be given to six applicants. Two applications were rejected. Eight applications will be considered this week.

Expended in relief last week, $436 93, including two funerals and a druggist's bill for three months, the latter amounting to $102.83.

The Trustees met on Thursday. Routine business was transacted.

A special meeting of the members of the Fund will be held at the rooms on March 31 to consider an alteration in the by-laws.

New members and annual dues paid in: William Cullington, Abbie Pierce, Mrs. Harry Colton, John W. Townsend, Eliza Peters, Otis Bernard, George H. Whitman, Ralph Delmore, Charles E. Borgman, Charles Branne, Aggie Hamilton, Louis Eagan, Philip A. Paulscraft, Lettie Waterman, William MacLean, Thomas Dunnigan, John C. Martin, George H. Rhind, Alice E. Greason, J. H. Fitzgerald, Thomas Neff, Ione Lang. Donation from W. Irving Bishop, $10.

In the Courts.

THE AUTHORSHIP INVOLVED.

The crop of alleged authors of plays who desire to get royalties from stars is evidently unlimited. The last to appeal to the courts is Mary E. Rendle, who claims that Mme. Janauschek has been using her play since 1876. Mrs. Rendle asserts that she is the author of Chesney Wold, or Bleak House, as it is more frequently termed. She alleges that she sold the play to Mme. Janauschek under an agreement that she should receive five dollars every time the play was presented. Dating her claim back to 1876, there is quite a neat little sum due Mrs. Rendle, if she can convince a court of the validity of her demand. It is not less than $2 500 To ascertain the exact amount, however, Mrs. Rendle obtained an order from the Court compelling Mme. Janauschek to give testimony on the point before trial. The matter came up in court this week on a motion by the counsel for Mme. Janauschek that this order be vacated. It was urged on madame's side that Mrs. Rendle did not write Chesney Wold, or have any interest in it. Judge Andrews decided that if Mme. Janauschek submitted affidavits on the subject he would grant the motion to vacate the order.

RATHER PROFITLESS VERDICTS.

Misses Annie Lee and S. S. Cocheran, two ballet-girls who were dismissed from the National Opera company, brought suits to recover $426 and $560, respectively, claimed to be due them as wages. These suits came up for trial a day or two ago in the Supreme Court. Four lawyers appeared and everything was ready for taking testimony, when one of the lawyers for the defendants got up and said that there was no use in trying the cases, as the company had been put in the hands of a receiver, and if judgments were given for the plaintiffs they would get no benefit. At best they could only get a *pro rata* share of the company's assets This would be given them without judgments if their claims were valid and if any assets should be found. Judge Ingraham ordered verdicts for the plaintiffs, with costs for the full amount.

WALDRON'S SUIT DISMISSED.

The suit of Nelson Waldron against Marshall Mallory and A. M. Palmer, of the Madison Square Theatre, for damages and royalties in using a double stage whose appliances, he says, were patented by him, has been dismissed by Judge Wallace, of the United States Circuit Court.

Forlorn Maid of Belleville.

All the members of the Maid of Belleville Opera company have arrived in town. The company left this city on Feb. 13 and opened in Toronto on the following night. Attachments followed the company from the first stand, and before leaving Toronto the members sadly realized that the "backer" was a myth. The tour was under the management of George Lederer and Robert Grau. Robert Welles, one of the victims, related in substance the following story, punctuating it with bursts of Indination:

"Much of our baggage is still in Toronto, held by a hotel proprietor for unpaid board-bills. When we left for Montreal, Mr. Lederer remained behind, saying he would pay the bills. We did a fair business in Montreal, but a representative of the Grand Trunk Railway attached the receipts for cost of transportation. Some members of the company were given a little money—two or three dollars apiece—at the end of the week. But most of them received nothing. On Monday, Feb. 28, we left for Quebec, but were snowbound and did not reach that city until 9 o'clock on Tuesday evening. We opened on Wednesday evening to a good house. On Thursday, at the instance of officials of the Grand Trunk Railway, Manager Grau was arrested for alleged swindling, and when we got away he was still languishing in jail. The principals attempted to keep the company together in the hope that business would pick up; but the scandal of the arrest told severely against us. Such members as had money or valuables were enabled to leave for home on Friday. Through the kindly efforts of Samuel Harris, of the Grand Trunk Railway, and Proprietor Russell, of the St. Louis Hotel, the rest got away on Saturday."

Affairs at the Lyceum.

"The business of the Lyceum Theatre the past season," said Daniel Frohman to a Mirror reporter, "has been excellent, and Miss Dauvray has proved herself to be a shining star. After Miss Dauvray has concluded her engagement I shall present, most probably in May, a new comedy which belonged to the late E. A. Sothern. It was written by Madison Morton, Robert Reece, the famous farce-writer, and Mr. Sothern himself, and it was the intention of the comedian to star in the piece through this country.

"I read the play several months ago, and found the leading part so well adapted to the capabilities of the actor's talented son that I have engaged him for the part, with the sanction of Miss Dauvray. The piece is a comedy of the Robertsonian school, full of humor and dramatic variety. In addition to Mr. Sothern's part, it is suited to the talents of a good comedy company. I shall make no effort to keep the Lyceum Theatre open during the Summer, but will open the house for a preliminary season, in September, with The Great Pink Pearl, by Cecil Raleigh, who is to come over and stage manage the piece. A special company will be engaged for the production, as I intend reserving my own company for the opening of the regular season in November."

The Mirror Memorial Monument Fund.

Amount Subscribed, - $4,275.10

A brief summary of the work in connection with The Mirror Memorial Monument Fund may not be uninteresting now that the subscription is practically at an end. When it is borne in mind that nearly $4 300 has been raised by voluntary subscriptions on the part of the profession and its friends in the comparatively brief period of eight weeks, all concerned have reason to be greatly satisfied with the result.

The Editor of The Mirror sent out an appeal through this paper on Jan. 8 last for $2 500, the amount needed to complete the monument. Charles L. Willamier, of the Fourteenth Street Theatre, was the first subscriber. H. C. Miner was the first manager, Emie Lascelles the first actress, Thomas C. Orndorff, of Worcester, Mass., the first Mirror correspondent, and the Romany Rye combination the first company to subscribe to the Fund.

The following are some of the stars who have contributed: R. B. Mantell, Agnes Herndon, John T. Raymond, Fanny Davenport, Kate Castleton, Edward Harrigan, Cora Tanner, Edwin Arden, Mr. and Mrs. Milton Nobles, Phosa McAllister, Graham Earle, Maggie Mitchell, Kitty Rhoades, Joseph Haworth, C. A. Gardner, Augusta Van Doren, Helen Dauvray, Mrs. D. P. Bowers, Ezra F. Kendall, Mrs. W. J. Florence, Florence Bindley, Henry Irving, Dan Sully, Neil Burgess, Henry T. Chanfrau, Edwin F. Mayo, Joseph Murphy, Mme. Janauschek, Minnie Maddern, Gus Williams, Adelaide Moore, Patti Rosa, Roland Reed, Mr. and Mrs. Oliver Byron, Rachel McAuley, Frank Mayo, J. R. Grismer, Helene Adell and Benjamin Maginley.

The members of the companies mentioned below have contributed to the Fund: R. B. Mantell company, Casino company, Romany Rye company, Ullie Akerstrom company, Margaret Mather company, John T. Raymond company, Fanny Davenport company, Casino Travelling company, We, Us & Co, Kate Castleton company, Arthur Rehan's company, Harrigan's Park Theatre company, Atkinson and Cook company, Alone in London company, Edwin Arden company, Milton Nobles company, Taken from Life company, Graham Earle company, Two Johns company, Maggie Mitchell company, Michael Strogoff company, Hoodman Blind company, Mrs. D. P. Bowers' company, Held by the Enemy company, W. J. Florence company, Heroine in Rags company, W. H. Power's Ivy Leaf company, Little's World company, Dan Sully's company, Daly's Theatre company, Chanfrau company, Edwin F. Mayo company, Joseph Murphy company, Janauschek company, McCaull Caull Opera company, Under the Gaslight company, Minnie Maddern company, Gus Williams company, Fantasma company, Lights o' London company, Silver King company, Lost in London company, Patti Rosa company, Sparks company, Gilmore's Devil's Auction company, Oliver Byron company, Frank Mayo company, Grismer-Davies company, Melville Sisters company, Helene Adell company and May Blossom company. Besides these seventy or eighty more companies are represented by individual subscriptions.

A. M. Palmer, Frank W. Sanger, H. C. Miner and Henry E. Abbey are among the managerial contributors whose names appear on the list. The attaches of theatres in Brooklyn, San Francisco, Milwaukee, Worcester and elsewhere gave substantial aid, as did the Benevolent Elks, the ever active and generous correspondence corps of The Mirror, and a large number of playgoers friendly to professional interests. Annie Wood has already been highly commended for her laudable, persistent and successful efforts in behalf of this object.

There have been altogether nearly fifteen hundred subscribers to The Mirror Memorial Monument Fund.

We have received since our last issue the following additional subscriptions:

Maud Peters	$1 00
Mrs. Charles Peters	1 00
Louise Ripley	1 00
Griffith Morgan	1 00
Total	$4 00
Previously acknowledged	4,271 10
Total amount subscribed to date	$4,275 10

THEY HAVE COME TO THE FRONT.

San Francisco Music and Drama.

Harrison Grey Fiske, the editor of The New York Mirror, made an appeal to the theatrical profession on the 8th of January, through the medium of his popular journal, for contributions amounting to $2,500, which sum was required to complete the Memorial Monument for the Actors' Fund in Evergreens Cemetery. In the issue of The Mirror of the 5th instant, Mr. Fiske announces that the profession responded almost spontaneously to his appeal, and not only has the amount asked for been received, but $691.20 additional—the total contributions, within four weeks, amounting to $3,191.20. The surplus amount, and whatever further contributions may be received, will go toward placing uniform granite headstones above each of the graves in the Fund plot. Mr. Fiske, who is the Secretary of the Actors' Fund, was ably seconded in this worthy movement by his staff of correspondents throughout the country. Nearly one thousand persons contributed to The Mirror Memorial Monument Fund. W. C. Deal, of the Grismer-Davies company, is the only Californian whose name appears on the list of contributors. J. D. Maxwell, the local correspondent of The Mirror, says in his letter of January 25 that he had placed a subscription-blank in the box-office of each of the theatres, and one manager promised to interest himself in raising any amount that might be named. It is to be hoped that the profession of this city will do something toward the Fund, for it is about time. It is five years ago since the first and only benefit was given by the profession here in aid of the Fund, which has since been drawn on to aid destitute professionals for various amounts exceeding the receipts of that benefit. George Osbourne, on behalf of the Alcazar management, has offered the use of that theatre for a Fund benefit, and it is to be hoped that the matter will not be confined merely to promises, as has so often happened whenever the subject of a benefit has been broached.

WORKERS, NOT TALKERS.

New York Union.

Grant's Monument Committee should call at The New York Mirror office and find out from its editor how to get funds to build a monument. A few weeks back The New York Mirror called for subscriptions to build a monument to be placed in the burial lot of the Actors Fund, and in four weeks the editor received over $700 more than the sum required. The promptness of the givers and their liberality being only equalled by the influence and modesty of the organ of the profession—such is journalism and the members o the dramatic profession in America. They are workers and givers of, and not talkers of, charity, or noble conduct. Make a note of this, all ye committees.

Brooklyn Times.

The New York Mirror's Memorial Monument Fund continues to grow like the green bay tree. It has now reached $4,186.85.

The Denver (Col.) Play.

The New York Mirror has succeeded in raising the amount necessary to erect the memorial shaft for the Actors' Fund plot in Evergreens Cemetery. The sum was raised by subscriptions. The work was a noble one, for which The Mirror deserves all praise.

A MEMORABLE JOURNALISTIC FEAT.

Washington (D. C.) Public Opinion.

The remarkable success of The Mirror Memorial Monument Fund has excited widespread comment. The press allude to it as a memorial journalistic feat, and pay just tribute to the proverbial generosity of the profession as exemplified by this incident.

Gossip of the Town.

Loie Fuller's picture appears above. The return of the popular little soubrette to the Bijou stage is a subject for congratulation.

Charles Gayler has completed a melodrama of New York life.

New York has more new theatres on paper than ever before.

Marie Steers has been engaged as soubrette with W. J. Scanlan.

The Sunday evening concerts at the Casino will be resumed in April.

Marguerite Saxton has left George C. Miln's company and returned to the city.

Patrice left the city this week for Kansas City, where she rejoins Roland Reed.

May Blossom opened the new Opera House at Port Clinton, Ohio, on Tuesday night.

Henry E Abbey's office will be removed to-morrow (Friday) to No. 1286 Broadway.

Ethel Brandon has left Arthur Rehan's company and been replaced by Adele Waters.

Emily Yeamans has been engaged by Mart Hanley for Harrigan's Park Theatre for next season.

Jaquarine recently vanquished the champion swordsman of the United States Army in San Francisco.

Frank C. Cooper, manager and agent, is in the city disengaged. Mr. Cooper was formerly a journalist.

Carrie Tutein is to go starring in a new play for the comedy part in which Charles Coote has been engaged.

J. F. Hartley, at one time on the *Herald*, and recently with Kellar the Magician, is in the city for a few weeks.

Genevieve Ward will play her last engagement in this city this season at the Windsor Theatre, opening March 28.

Aaron Appleton has been engaged by Will Cowper to manage Blackmail, which resumes its tour in April at Baltimore.

William Daly, formerly with The Little Tycoon company, has been engaged as the manager of the Bijou Opera House.

Over $10,000 was taken in during the first hour of the sale of Bernhardt season tickets at the Star Theatre on Monday morning.

Julius Cahn has been engaged by John A. Stevens as business manager and advance agent of the Passing Shadows company.

It is rumored that Joseph Haworth will go starring next season in the legitimate and under the management of William R. Hayden.

Ed. Chapman will open at Norwalk, Conn., to-morrow (Friday) night in The Two Tramps, under the management of Chapman and Sellers.

Tony Williams, of the Corinne company, asks us to state that he has not been married to Nellie Austin, of Philadelphia, or anybody else.

The report that Rhea would shortly close her season is contradicted by Owen Ferree, the lady's manager, who writes that his star is booked up to June.

Manager James E. Fennessy, of Cincinnati, is in the city at present arranging for the early production of Gilbert and Sullivan's Ruddygore, at Heuck's Opera House.

E. Brooks, late musical director of the Criterion Theatre, Brooklyn, has been engaged in the same capacity for Sweatnam Rice and Fagan's Minstrels.

The Lyceum Theatre next season will have three excellent actors in the stock—Herbert Kelcey for leading, Henry Miller for leading juvenile and Nelson Wheatcroft for leading heavy.

Sweeney and Ryland have been engaged by S. P. Coney for the Howard Athenæum Specialty company. At the end of the present season Mr. Coney goes to Europe in search of novelties.

Charles Reed, the minstrel, arrived from San Francisco on Sunday night. He is engaged to Stetson to appear as Robin Oakapple in the production of Ruddygore at the Globe Theatre, Boston.

John H. Branick, a young comedian at present with the Wages of Sin company, has been engaged by George S. Knight for the part of Snitz, Jr., in Over the Garden Wall for the next season.

The Dreams company, under Gus Bothner's management, opens in Philadelphia at the Arch Street Theatre on May 23. The company will consist of the people now playing in Sanger's Bunch of Keys.

The next souvenir at the Casino wil be a surprise. It will be given on the evening of Tuesday, April 12, to commemorate the 300th performance of Erminie—the longest run of any opera in this country.

Frank Evans, W. H. Hamilton, Nellie Sandford and M. J. Gallagher have been engaged for Her Atonement, which is to open a short season on the road in Hoboken on March 21, under the management of Hayden and Dickson.

The members of Daniel Bandmann's company have signed a card exonerating the actor from the charge of using violence toward a lady in his support during a recent misunderstanding in Trenton, N. J.

Every seat for the first Wednesday matinee of The Old Homestead, which took place yesterday at the Fourteenth Street Theatre, was sold before the box-office opened.

All of the songs and ballads sung at Dockstader's the present week are "requests." Burlesques on Ruddygore and Sarah Bernhardt in Fedora and Camille are in preparation.

Joseph Howard, Jr., is again on the *Herald*. He has taken an office in the Tribune Building. Mr. Howard is now writing letters regularly to the Boston *Globe*, Chicago *Tribune*, Detroit *Free Press* and eight other prominent out-of-town dailies.

In the Swim has been converted by its author, Sydney Rosenfeld, into a musical comedy, and is now in rehearsal in Philadelphia, where George C. Brotherton will produce it at the Arch Street Opera House after the run of The Little Tycoon.

In spite of Tony Pastor's continued warnings to out-of-town managers, that gentlemen is still receiving word to the effect that Walter Gray, of No. 621 Van Buren street, Chicago, is representing himself as the business manager of Tony Pastor's company.

Mrs. Henry Marston, widow of the late Henry Marston, and mother of Richard Marston, the scenic artist of this city, died in London on Saturday morning at the age of 79. She was for years a favorite of the London public, principally on the boards of Sadler's Wells.

The benefit to be given by Manager Frank B. Murtha and Henrietta Markstein, the pianiste, for the purpose of raising funds to establish free beds for working girls in city hospitals, has been arranged to take place at the Windsor Theatre on Thursday afternoon, April 21.

The company engaged for the production of Passing Shadows at the People's Theatre next week is composed of Frederick de Belleville, Harry Eytinge, Charles B. Hawkins, John C. Walsh, Albert Lang, John A. Stevens, Louise Balfe, Emily Lytton, Addie Cumming, Mrs. W. G. Jones, Cora Macey, Edith Bird and Mercedes Leigh.

George T. Clapham sailed for Europe on Tuesday on the *Wyoming* in the interest of Sweatnam, Rice and Fagan's Minstrels. He will be gone two months, and has been given *carte blanche* to scour Europe in search of novelties. A number of features for the new minstrels, suggested by the Continental agent, will be seen and judged.

John Burke, advance agent of Buffalo Bill's Wild West, left for England on the *Wyoming* on Thursday. He will be closely followed by Charles Couterier and Thomas Cash, two other agents, who sail on the *Arizona* next Tuesday. These latter take over eighty cases of printing matter, which is the largest supply ever consigned to England from this city.

William Warmington says that Skipped by the Light of the Moon is making double the money it did last season. He accounts for this through the fact that Fowler and Warmington now own the skit and have no royalties to pay, and that the expenses of the company are greatly lessened. The company is playing this week at the Novelty Theatre, Brooklyn, E. D.

With the exception of five resting weeks in January and May, Denman Thompson is booked solid for next season. He opens in Bangor, Me., on August 29. On July 2, 1888, he opens for four weeks at the Baldwin, San Francisco. In all thirty-one week stands are booked. In some of these he plays from two to six consecutive weeks. The best theatre in each has been selected.

"I have just purchased by cable Henry Arthur Jones' play, The Noble Vagabond," said T. Henry French to a Mirror reporter yesterday, "and it is my intention to produce the piece, which is now running to big business at the Princess' Theatre, London, in this city either this or next season, with a well-known star in the leading part. I shall then most probably put it on the road to tour the country. I saw the play while I was in London, and was very much pleased with it."

Mr. and Mrs. Neil Burgess and Mr. and Mrs. George Stoddard have taken apartments in Thirteenth street. Last week an attempt was made to burn Mr. Burgess' country-seat in the Navesink Highlands. The family were absent, but one of the people in charge happened to get up in the middle of the night and discovered that the hen-house adjoining the barn was on fire. A strong wind was blowing, and a few minutes later, but for the fortunate discovery, a disastrous conflagration, including many fine residences, would have resulted. Old clothes saturated with kerosene had been thrown into the hen-house and fired.

Bessie Byrne says that her recent matinee at the Union Square was attended with many troubles. Mr. Duff did not notify her that she could not have the Standard, which she had engaged and partly paid for, until four days before the date announced for the performance. She was disappointed in the engagement of certain people. Mr. Mansfield would not allow her picture to be placed in the lobby of the Union Square. Under the existing circumstances the performance was smooth and creditable. Miss Byrne is negotiating for a date at an uptown theatre for an engagement of a couple of weeks.

"I am preparing to go to California," said Louis Harrison when a Mirror reporter met him the other day, "and shall leave in about two weeks. I shall star in California from six to eight weeks, opening at the Alcazar, San Francisco, appearing in Out of the Frying Pan Into the Fire and Skipped by the Light of the Moon. I may not return until near the close of Summer. While out there I shall produce my new play, by George H. Jessop, entitled The Noblest Roman of Them All. I am trying to secure rights to six or eight plays that have been produced here, but have not yet been seen on the Coast. My sister Alice does not expect to return East till next Spring."

In the Trenches, a war drama, will receive a first production at Yonkers, N. Y., on March 11 and 12. General Sherman, General Ewing and Colonel Fred. Grant will be present by invitation. The play will be presented under the auspices of the Grand Army of the Republic. The company is very strong and reflects great credit upon Manager Charles Harkinson's judgment in selection. It includes Mr. and Mrs. Henry Vandenhoff, Russell Bassett, Sam. E. Ryan, Charles Norris, Harry Rich, John W. Rennie, William D. Stone, John Burke, Miss Durand, Miss Hattie Nefflin and Irene Hall. L. W. Seavey is getting up new scenery.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: The Museum keeps up to its standard. Dick Gorman's Conrad played to nearly the capacity of the house last week. Stranglers of Paris 7, week.—The Adelphi is likewise not troubled by Lent. Lillie Hall and Fanny Bloodgood's co. entertained large audiences last week.—Marinelli's Congress, whose previous engagement was a success, returned 7.—It leaked out a few days ago that Margaret Mather was quietly married to Emil Haberkorn, at St. John's Church here, 15. This lady has of late called Buffalo her home, having purchased a house for her mother on Fourteenth street.

OSWEGO.

Academy of Music (John R. Pierce, manager): Clark's Female Minstrels played to an almost empty house, and McCaull's Opera co., in The Black Hussar, filled the same. Bunch of Keys, 10.

AUBURN.

Academy of Music (E. J. Matson, manager): Feb. 28, Clark's Female Minstrels gave a very bad entertainment to a small audience of males. Charles A. Gardner in Karl, the Peddler, made a great hit before a good-sized house 4. Support very good.

LOCKPORT.

Opera House (John Hodge, manager): Charles A. Gardner played Karl the Peddler to big business 3. His singing pleased all. Many encores and a call before the curtain. Advance sale unusually large, and fine weather to boot.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Fortune's Fool was presented by Louise Rial and her reorganized co. 3; fair house. Performance good, considering the usual hitches of first nights. The Gypsy Baron had a good house 4, and gave great satisfaction.

UTICA.

Opera House (H. H. Day, manager): McCaull Opera co. in The Black Hussar, 3; $750 house. Well received. Main Line co. 4-5; poor business. Deserved better.

City Opera House (W. Wright, manager): Sheehan and Coyne in Grogan's Elevation drew crowded houses 3-5. The play is a good one of its kind. W. J. Mack in A Tin Box 7, week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): McCaull's Opera co. sang Black Hussar and Falka 1-2, large audiences. Janauschek 11-12.

Grand Opera House (Jacobs and Proctor, manager): George C. Boniface in Streets of New York drew well last week. Frank I. Frayne week of 7. Cattle King 14, week.

Cal Wagner's Theatre: The Kelly-Murphy co. did an excellent business past week. Rightmire's Comedy co. week of 7.

ELMIRA.

Opera House (W. E. Bardwell, manager): Conreid's Opera co. in Gypsy Baron 3; large house. The co. was large and well trained, and scenery exquisite.

Madison Avenue Theatre (W. C. Smith, manager): Louise Pomeroy in legitimate Feb. 23-March 2; light business. Marie Prescott in Czeka, Galatea and Ingomar, 4-5; fair sized audiences.

Whiffs: I have it direct that John Templeton and Richard Stahl will put an opera co. on the road next season. They will produce a repertoire of popular operas, and a new opera called Said Pasha, of which Scott Marble is the adapter.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Last week Claire Scott played three nights to fair business. Templeton Opera co. 10, Mikado.

Nerve: A stranger came to town and advertised for an attraction to "open the New Opera House, Fishkill-on-Hudson". Edith A. Sinclair's Box of Cash co. came to play at panic prices, and found a small hall up two long, narrow flights of stairs. They surveyed the empty benches and listened for footsteps till nine o'clock, and then adjourned to the Diddle Opera House to be entertained by Claire Scott. The "new" manager fled from the wrath to come, leaving board, printing bills, etc., unpaid.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Bunch of Keys, 7; well received; good business. Janauschek, 25.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Marie Prescott, supported by R. D. McLean and an excellent co., presented Pygmalion and Galatea, 3. The audience, though small, was delighted with both play and cast. Hoodman Blind (Horning's), 11.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Last week the Dowling-Hasson co. appeared in Never Say Die and Nobody's Claim to packed houses. This week, George C. Boniface in Streets of New York. Next, Frank Frayne.

Grand Opera House (P. H. Lehnen, manager): Stanley Macy's Kindergarden attracted light business last week. Nellie Bowers' singing was very pleasing. White Slave, 10-12.

Casino: Good houses last week. St. George Hussey caught on. This week, variety.

Items: Local Lodge of Elks held a ladies' social, evening of 6. The Dowling-Hasson and Kindergarden cos. participated.—C. F. Kusel, advance of Streets of New York co., sends kindest regards to THE MIRROR.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Power's Ivy Leaf co. 2; large and select audience; general universal satisfaction.

Personal: The Amsterdam favorite, Ethel Tucker, spent Sunday here. Arrangements were made for her to play at the Potter the coming Summer.

ROME.

Opera House (W. S. Sink, manager): Powers's Ivy Leaf to good house I. The scenery was fine, the co. good, and the entertainment highly enjoyed.

WATERTOWN.

Opera House (Charles Gates, manager): W. H. Power's Ivy Leaf co. 4; one of the largest houses of the season; S. R. O. sign out. Every seat was sold two days in advance. Bunch of Keys, 11.

GOWANDA.

Opera House (J. E. Van Leusen, manager): A. R. Wilber's Dramatic co. week of Feb. 28, to the largest business in the history of the house. Business improved every night during the week. This being Mr. Wilber's home, his friends (of which he has many) felt a great desire to see what kind of a co. he managed. Although playing at low prices, Mr. Wilber pays good salaries, and so secures No. 1 talent. Every member of the co. is good. This being their ninety-fifth successive week without missing a single performance, is the best evidence of their merit. The co. made many friends during their stay. Mr. Wilber started in the theatrical business but a few years ago as advance agent, and is now proprietor of two companies. both doing a large business. He puts another on the road in March.

Item: The co. was very nicely entertained after the performance Saturday evening by Mrs. Weigand, proprietress of the Union House.

SARATOGA.

Putnam Music Hall (Beekman Searing, manager): The Star Dramatic co. gave a week's entertainment of high order to good audiences. Every one well pleased. Moore and Vivian 7; large house; fairly received.

Town Hall: In the Trenches is booked for 17 and Beatrice Lieb for 19.

OLEAN.

Opera House (Wagner and Reis, managers): Lights o' London 1; fair house.

Mayer's Hall (F. C. Mayer, manager): Love's Ideal Comedy co. continued its engagement week of Feb. 28, for the benefit of the K. of L.; fair houses. The co. was nearly stranded. This last week's business may help it along for a short time.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): That handsome and romantic actor, Frederic Bryton, drew two large audiences Feb. 28 March 1, in Forgiven. The vocabulary of adjectives descriptive of Bryton's naturalness and the merits of Forgiven has been so drained that little remains for a provincial pen. Suffice it to state, however, that two seasons ago he played here to less than 300 people, now he returns for two nights and plays to audiences that fill every seat in the theatre. James O'Neill in Monte Cristo 2; large business. The production was the same as during his previous visits. Hamlet was given 3; only a fair-sized audience—about $200 less than is Monte Cristo had been repeated. Stetson's U. T. C. works two bands, two Marks, two frozen rivers, etc., 5; top-heavy house.

Cues: J. B. Meiler has been appointed leader of the Grand orchestra and is favoring the patrons with the best music we have had in years.—James O'Neill wears a blonde wig in Hamlet.—Harry F. Curtiss, late business manager of Jennie Calef, joined Stetson's U. T. C. 4, and will act in a similar capacity.—The Elks will shortly give a benefit. Local talent will be the card.—Little Corrine is here during the week of 21.—Hon. Robert Nevin, on behalf of the Dayton Lodge of Elks, No. 58, presented Frederic Bryton with a beautiful floral design, acts I. and II., evening of 28. The piece was four feet high, made of rich white roses, with the letters B. P. O. E. in red immortelles.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): W. J. Scanlan packed the house 1. Ezra Kendall played return engagement 2; good house. Any amount of funny business is constantly being added to A Pair of Kids, and it is one of the best skits on the stage. Leon and Cushman drew slim houses 4-5. Cushman is a whole show in himself, and carries the piece along on his shoulders.

People's: Ben Maginly, in May Blossom, has done fairly well during the week. The piece is a little too tame for the average patron of this house.

COLUMBUS.

Last week was the dullest in the way of amusement we have had in the last five years. The only thing to break the monotony was the benefit to Messrs. C. A. and J. G. Miller, 4. It was well attended, and a good performance given. This week, Cawthorn and Sisson's Little Nugget co. Next, P. F. Baker and John Kernell in Chris and Lena. Week of 21, first production of Hoyt's Hole in the Ground, with Flora Walsh, Fanny Batchelder, Joseph Armand, Charles Bigelow, Ed. Osgood and others in the cast.

Items: George W. Okey has modeled a grand spectacle on the Siege of Troy, which will be presented for the first time in this city in May.—Charles H. Hoyt has tendered the opening night of his engagement for a benefit to the Elks. His liberal offer has been accepted, and a packed house is assured.—James G. Miller and W. D. Turner are rusticating in Cincinnati.

ZANESVILLE

Bijou Theatre (J. L. Cain, manager): Horace Lewis produced Two Nights in Rome and Daniel Druce 7-8. In the characters he assumed in these plays he displayed his versatility and his ability as a thorough Thespian. He is not a one-part actor, but sinks his personality in the role he acts. His audiences, which were small, were well pleased with his efforts and with his support

URBANA.

Opera House (P. R. Bennett, Jr, manager): Fisher and Hassen's Cold Day co. 4; medium house. The co. were as funny as ever, and kept things roaring. Since their visit last Fall that charming favorite, Annette Zelna and Norma Wills have joined the co.

Ink Sauce: Manager Bennett has returned from Chatanooga.—Ed. Leon, late of Robinson's Circus, has secured the entire privileges of the Priest Railroad Circus for the ensuing season. He will furnish Valvo, the Jap of all Japs, Charles Orville, aerial artist, and Charles McCoy, who will have charge of the "butcher"-ing department.

WASHINGTON C. H.

New Opera House (Shep. Logan, manager): Hi Henry's Minstrels, diamonds, car and all, 1; immense audience.

FREMONT.

Heims Opera House (T. M. Dryfoos, manager): W. H. Riley's Dramatic co. appeared to fair houses week of Feb. 28, playing A Wife's Peril, Pique, M'liss, Octoroon, Woman Against Woman and The Bachelors. The co., as a whole, gave good satisfaction.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The Hyer Sisters in Out of Bondage, to a small audience 1. Creditable concert. Horace Lewis followed 2 (return date) in Monte Cristo to average business. As the Count de Monte Cristo Mr. Lewis gave his usual fine performance, which brought him liberal applause.

Items: The Guarantee chart for Rhea (17) was placed at Green's store 4. A large "take" is assured. Manager Hunt is determined not to lose on this engagement.

WAPAKONETA.

Opera House (O. W. Timmermeister, manager): Frank Jones, as Si Perkins, 2, drew the biggest audience since the opening of the house. This being his second appearance, it is needless to state whether he gave satisfaction or not.

XENIA.

Opera House (J. A. Hurley, manager): Hi Henry's Minstrels 4; audience tested capacity of house. Clio 11.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Peter Baker 8; poor business. Gilday's Comedy co., 4, 5; packed houses; all well pleased.

CANTON.

Opera House; (Louis Schaefer, manager): The Baldwin Theatre co. filled a return date past week, doing an enormous business, the house being packed every night.

NEWARK.

Music Hall (J. H. Miller, manager): A Brave Woman Feb. 28-March 1; large houses; Stetson's Neck and Neck 3-4; good business.

Item: Our Aunt Bridget co., on their way from Detroit to Wheeling missed the train here 3, and were delayed half a day. In the evening the co., thirteen in number, attended Neck and Neck.

LIMA.

Faurot Opera House (George E. Rogers, manager): Frank Jones' dry fun in Si Perkins kept a large audience in good humor. Peter Baker, in Chris and Lena, 2; fair house. Sid C. France in The James Boys 5; light house; Lilly Hall Burlesque co. 12.

ALLIANCE.

Beople's Theatre (G. W. Sourbeck, manager): Monte Cristo 4; fair and satisfied audience.

Opera House (Clarence Goedard, manager): Ollie Redpath co., 2-3; medium patronage; excellent co. Ollie Redpath as Pert is a fine little actress for her age.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Donavin's Out of Bondage co. Feb. 28 and Mexican Joe's Wild West 2 had poor business. Louise Pomeroy, with an excellent co., closed an engagement of three nights and matinee 5; large audience; benefit of the Elks Miss Pomeroy was presented with a beautiful basket of flowers by Exalted Ruler Mayor Clugston, with some appropriate remarks. The star acknowledged the gift in a few graceful words, thanking the Elks for the interest they had taken in her behalf. Rhea 18, Maggie Mitchell 30.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): James O'Neill in Monte Cristo Feb. 28; fair-sized audience. Universally pronounced the finest play ever seen in our city. Edwin F. Mayo 10; Maggie Harold 14, week.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): An audience which, in size, did credit to our city's musical culture, heard Conreid's Opera co. in the Gypsy Baron Feb. 28, with Laura Bellini in the role of Saffi, a Gypsy maiden, with a voice disciplined to sweetness in the conservatories of the Old World. She sang the soaring soprano measures with a delicacy of execution that was a reminder of the flute tones of Kate Bensberg. The tenor of Harry de Lorme was a fitting accompaniment to her voice. The chorus was unusually full and strong. Jacques Kruger was, of course, funny as the pig dealer. Then followed the Night Off co. on an off night, 2; poor business. Uncle Tom's Cabin 8, at cheap rates, filled the house and reached the popular level of humor in Marks, the lawyer. Next night came Scanlan, with his Irish play, to a fair house, and much noise from the top. He can sing, but, like Emmet, he will never be an actor.

In the Wings: Thirty Youngstown Elks were entertained with princely hospitality at Pittsburg by the lodge of that city, 5. Youngstown coin was not a legal tender for debt of any kind on that occasion.

NORWALK.

Whittlesey Opera House (S. S. Levey, manager): Peter Baker's Chris and Lena co. played to a large audience 4. Mr. Baker is a host in himself, and kept the audience convulsed.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, lessee manager): The Thompson Opera co. has been playing to slim houses, owing to minor attractions and the Emma Abbott co., who drained Portland of all spare cash, so far as opera is concerned.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (Elwood Newhart, manager): Love and Law, by Milton and Dollie Nobles, Feb. 28. Mr. Nobles is surrounded by an excellent co., who presented the play in good style. Patronage was not as good as the merits of co. and play deserved. The well worn U. T. C. (Abbey's co.) drew its usual good business 5. Mattie Vickers 15-6; A Night Off 18.

Academy of Music (B. J. Hagenbuch, manager): Gus Hill's World of Novelties drew full house 1. This co. is composed of excellent artists, who in their specialties kept the house in good humor. This week, Sallie Hinton.

TITUSVILLE.

Emery and Lake terminate their business with Shepard's Night Off at the Academy of Music 5. Amy Gordon Opera co. week of 14.

OIL CITY.

Opera House (Kane and Rogers, managers): The Floy Crowell Dramatic co. week of Feb. 28. Good house. Of the support, S. K. Chester and Thomas E. Shea were leaders. The comedy was well done by C. Ed. Dudley. Hardie-Von Leer co. 18-19.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Nigt Off; fair house. The play was well received and gave good satisfaction. Lights o' London 4; small house. Co. good and scenery fine. Kindergarden 15, Bunch of Keys 18.

Allen's Opera House (R. M. Allen, manager): Amy Gordon Opera co. week of 28, to only average business. Co. fair.

Item: John Horner, one of our burnt cork artists, has gone to California.

FRANKLIN.

Opera House (D. D. Grant, manager): A Night Off 4 to fair sized audience kept in uproarious laughter.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Rock's Band Concert 1; fair sized and very appreciative audience. Mattie Vickers in Cherub 4; good sized and highly elated audience. Lights o' London 10. Sol Smith Russell 14, Bunch of Keys 16, Hoodman Blind 21, W. J. Scanlan 24.

BRADFORD

Wagner Opera House Wagner and Reis, managers): Aimee came 1; good business. Lights o' London 2; good scenery and fair co.; very large audience. Coming: Hoodman Blind 9-10, Sawtelle Comedy co. 14, week; Frederick Bryton 26, Keller 28-30, Devil's Auction 31.

Tip: Wagner and Reis have leased the Park Opera House, Erie, Pa., for a term of years, and will reseat and expend considerable money in various improvements.

BUTLER.

Opera House (I. J. McCandless, manager): Charles Watts lectured 1; poor business.

Items: Harry Sloan, ahead of Edwin F. Mayo, was in town 4, making preparations for Davy Crockett.—The W. C. Thompson Minstrels opened the new Evans City Opera House Feb. 26; good business.

KANE.

Opera House (John Griffith, proprietor): Ida Vernon's Novelty co. 2; fair house. Performance failed to give satisfaction; some of the specialties very poorly rendered.

Item: The new Looker Opera House is completed; not known when it will be opened.

WARREN.

Library Hall (Wagner and Reis, managers): Lights o' London 3; fair business; full satisfaction. Kellar 25-6.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Daniel A. Kelly in Shadow Detective 5; fair house and best of satisfaction. Two Johns 11, Union Scout 15-19, under auspices of G. A. R. Lizzie Kruger, of the Johnstown Dramatic co., is cast for the principal character.

READING.

Grand Opera House (George M. Miller, manager): The Maggie Harold co., during week of Feb. 28, presented The Great Divorce Case, Between Two Fires, Colleen Bawn, Aurora Floyd, A Cure for the Blues and Pygmalion and Galatea; fair business. Margaret Mather 14, Messenger from Jarvis Section 17-19.

Academy of Music (John D. Mishler, manager): A Rag Baby was well received by a fair house 28. Milton Nobles, in Love and Law, gave a good performance 1.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jane Coombs, supported by a good co., week of 28, presenting Bleak House, Engaged, Camille, Lady of Lyons, etc. Business light.

King Street Opera House (William Halbach, proprietor): Hamersly's Opera co. week of 28, presenting The Mikado, Olivette, Chimes of Normandy, The Mascotte, etc., Belle Nicholson in the leading parts. The co. includes a few singers of merit, but the greater part were very weak both in singing and acting. The houses ran from fair to very good.

ERIE.

Park Opera House (John P. Hill, manager): Aimee, in Mam'zelle, Feb. 28; good house. White Slave co. 14; fair house. W. J. Scanlan, in Shane-na-Lawn 5; packed house.

Items: The Park Opera House goes into the hands of new management soon.—A new opera house is being talked of.—Brown, a bill-poster here, has obtained judgment to the amount of $68 against Manager Hill, of the Park Opera House, for breach of contract. Brown has a contract, signed by Manager Hill, to do the bill-posting for the city. Hill became dissatisfied with Brown and discharged him. Manager Hill has carried the case to a higher court.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Daniel E. Bandmann, in Othello, Romeo and Juliet and Richard III., Feb. 28-March 2; fair business. Aimee in Mam'zelle 3; fair business. Conried Opera co. in The Gypsy Baron 5; $1,000 house.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Gypsy Baron was given by the Conried Opera co. to one of the largest audiences of the season 2, many from surrounding towns being in attendance. Miss Bianchi was substituted for Miss Bellini as Saffi, the gypsy girl.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The opera of Erminie, which closed here Saturday night, was a grand success from the opening. The mounting was very fine, especially the Pink Ball-Room, which was applauded each evening. Mr. and Mrs. Daboll, of the co., who are residents of our city, were warmly greeted on their appearance, and Mrs. Dabol was presented with a beautiful floral piece representing a full-rigged ship. The attendance was uniformly large the entire week. This week is divided between Rose Coghlan in Peg Woffington and Hoyt's Tin Soldier. Week of 14, Ruddygore.

Theatre Comique: Arrivals for the week are the Pnoites, Marinda and Celeste; Frankie Christie, Lottie Elliott, Marren and Gentry, Lillie Allen, Timmons and Avis and the entire stock co.

Westminster Musee: Arrivals: Charles Rand, W. A. Dockstader, Hanley, Manning and Richmond, George W. Woods, the Crescent Quartette, Billy Bryant, Case and Tourjee. Charles A. Mack, De Marque and W. H. Burke.

Items: Manager W. H. Low of the Grand, has been elected Commodore of the Rhode Island Yacht Club.—This week being the first anniversary of the opening of the Musee, Manager Handy gives to every purchaser of a ticket an elegant souvenir. On Tuesday evening a fine collation is to be given to members of the press and their associates.—The old Dime Museum is to be opened again by Mr. Keith of Boston, and is to be known as the Gaiety Museum.—Pinafore is to be produced at Low's Grand Opera House in April for three nights for the benefit of the Rhode Island Yacht Club.

NEWPORT.

Opera House (Henry Bull, Jr., manager): An operetta, The Miracle of Roses, was given by local talent 4; packed house, hundreds turned away. Treasurer Westcott is trying to secure We, Us & Co. for his annual benefit.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Only engagement this week, Keller, the prestidigitator, Feb. 28-2; fair houses. Keller's feats are novel, perplexing and interesting, the most wonderful being the dark seance, cabinet scene and ring trick. Fanny Davenport 11-12.

Personal: Smiley Walker, advance of Fanny Davenport, and V. E. Gutmann, manager of Benedict's Monte Cristo, are in town.

TENNESSEE.

NASHVILLE.

Masonic: (J. O. Milson, manager): J. and B. Polk in Mixed Pickles 1-2; fairly good business. The co. is excellent. Janish opened to a good house in Princess Andrea. Co. strong and piece admirably presented. This was Janish's first visit to Nashville. She received an enthusiastic welcome. Frank E. Aiken, the leading man, was very satisfactory, while Jennie Karsner (who's home is here) was received with great cordiality by her host of friends. Jennie is handsome; she is indeed very pretty, and what is more, she displays considerable talent in her work. She shows, too, marked improvement since I last saw her, and, all things considered, I can't help regarding her future as full of promise. My best wishes go with her. Princess Andrea was repeated at Saturday's matinee, and the engagement closed at night with Violets. The sale was good. Robson and Crane drew fairly 7-9.

The Grand: (W. J. Johnson, manager): Florence Elmore Feb. 28, March 1; light houses. She appeared as Parthenia and Camille, and did very well in both, displaying force and intelligence. But the least said of her support the better.

The Museum: Business big all the week. The crowds the past two or three days have tested the capacity of the house. G. Moore, one of our managers, is now North looking up attractions.

May's Opera House: Doing a fair business. Frank Burr, the great balancer, is a drawing card. Some of his feats are very fine.

Items: Mr. Wilson recently received a letter from Mr. McElfatrick, the architect of our new opera house, or Theatre Vendorne, as it is to be called, saying he would be here with his plans and drawings, and begin the work of construction 7. He promises this shall be the handsomest and most complete theatre in the country.—Many society people have availed themselves of the opportunity and called upon Janish during her stay here.—Jennie Karsner has found a warm welcome upon her return home. Her friends have shown her many little attentions of a pleasant nature.—The newsdealers here, I notice, seem always to sell of their supply of MIRRORS rapidly. From what I can see and learn, I infer that there must be two or three times more MIRRORS sold in Nashville than there is of all other dramatic papers combined. You find it in the newspaper offices on the editor's desk, in the club houses and around many firesides. In fact it grows more popular every week.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): McNish, Johnson and Slavin Minstrels 24, March 1, filled the house at each performance, opening to $1,100. Tip top co.; specialties very clever; no chestnuts. Robson and Crane, remainder of week, did a rousing business. The "S. R. O." sign swung gracefully to the breeze each evening. Comedy of Errors, She Stoops to Conquer and Merry Wives of Windsor were presented in georgeous style. The support was excellent. All this week, Annie Pixley.

THE MIRROR: I am very much pleased to state that THE MIRROR'S circulation is steadily growing in Memphis. It is now on sale at all of the prominent news-stores. It can be found on file at all of our clubs, and is read by a great many private families.

Items: W. H. Crane was cornered by a local reporter. The interview filled two columns of whys and wherefores.—The "coon" gallery was too small by half during the minstrel engagement.—Judging from Archie Mackenzie's diamonds, you would imagine him "slightly on the mash." He did good work for Miss Pixley.—Let business be good, bad or indifferent, Manager Gray always wears the same becoming smile.—Joseph Brooks was welcomed by many warm friends.—Robinson's Museum gathered in many dimes last week.—People's Theatre offered a very attractive bill; attendance good.—Local managers all in high feathers over last week's business.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The regular dramatic season in this city closed 5. From this date only such cos. as have no bookings will appear. Last week we had Oliver Byron in Inside Track, Fred Ward in Virginius, Mme. Janish in Princess Andrea and Rhea in The Widow and Fairy Fingers. The receipts of the week were $3,000, or an average of $750 for each co., which, considering that a dime circus is in the city, is about the most successful week of the season. This week, Cora Van Tassel.

TEXAS.

FORT WORTH.

Opera House (George Dashwood, manager): Fantasma Feb. 25-6; large business; performance gave general satisfaction.

DALLAS.

Opera House: Feb. 24, Booth played Hamlet to $8,300, the largest receipts at any one performance ever played in Dallas. Seats were at a premium, two sold for $30 each, others at $15, $20 and $25. Seventy-five ladies were counted in the top gallery. Robson and Crane played two nights and matinee 25-6 to over $2,500.

On dit: That Manager Greenwall will be sole manager and lessee of the Opera House, Mr. Tresevant retiring. Booth brought over 300 strangers to the city, many of whom could not get seats. Kate Claxton, Booth and Robson and Crane scored $7,000 in five nights and a matinee.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): The monotony of the week was in a measure relieved by Hicks and Sawyer's Minstrels—real coons—who gave a rather rank show to light business, Feb. 27-8. Coming, 7, John T. Raymond.

VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): The interest which horses have for a Rutland audience was shown 4, by the large audience which filled the house to see Professor Bristol's Equescurriculum. Large business for three days.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The advent of Duff's Comic Opera co. was the harbinger of full and fashionable houses 2-5. Lillian Russell, supported by Vernona Jarbeau and Zelda Seguin with an unusually fine company, fairly captivated Richmond, notwithstanding the restriction of Lent.

Academy of Music (J. K. Strasburger, lessee): Last week Lang's Comedy co. in Scheming; fair business. Hazel Kirke co. 10-12.

NORFOLK.

Academy of Music (W. H. Sherwood, local manager): The Duff Opera co. Feb. 28-March 1. A Trip to Africa and Gasperone were rendered charmingly. Large houses. Frances Bishop, in Muggs' Landing, remainder of week, did a small business. Little Tycoon co. 10-12.

Opera House (Barron and Logan, lessees): The Derville Family did a good business. This week, the Leonzo Bros. and their dogs.

ROANOKE.

Bijou Opera House (Thomas H. Simpson, manager); Janish in Princess Adrea, 2; large audience. House would have been crowded but for Lent. Janish sustained her well deserved reputation, but her support was poor.

ALEXANDRIA.

Lannon's Opera House (J. M. Hill and Co., managers): John Thompson came 4, presenting Around the World; good business, considering the co. is made up of three people it is exceptionally good.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Edwin Mayo presented Davy Crockett 4-5; good business; entire satisfaction. Maude Fortescue 18-19.

Grand Opera House (O. C. Gunther, manager): Beane-Gilday co. Feb. 28-March 3, presenting Collars and Cuffs and A Piece of Pie; large and well-pleased audiences. Monroe and Rice, 4-5, presented My Aunt Bridget; full houses; gave general satisfaction. Ollie Redpath 10-12; Corinne Opera co. 14, week.

HUNTINGTON.

Davis' Opera House (Enslow and Gallick, managers): Abbey's Uncle Tom co. played to a crowded house, 1. Prof. Reynolds, the mesmerist, 7, week.

WISCONSIN.

MILWAUKEE.

Week of Feb. 27 at the Grand Opera House was ushered in by The White Slave co. which played four nights to fair business. Opened at the matinee to crowded house, but business did not hold up; co. not up to what it should be. Bindley 10-13; Lawrence Barrett, 14-16.

The New Academy has been closed week of 27. The Thalia Opera co.; return engagement week of 13, followed by Michael Strogoff.

Business at the People's steadily improves and straight variety fills the programme. Manager Raynor is a hard worker and is deserving of success.

Items: The Palace was closed week of 27.—The Heroines of History have finished a second week at the Dime Museum and has been a strong card.—Week 7, type-setting contest and the Hampton Students with Litt's All-Star Specialty co. in the theatre.—There was a reunion on the street this week to the effect that Manager Litt was trying to get rid of his lease of the New Academy. Mr. Litt denies this most emphatically saying he has just begun.—The following advance agents were in town last week; Charles E. White, George Marks and T. E. Mills.—We are indebted to the well-known publishing house of this city William H. Rohlfing and Sons for copies of some new music just published composed by Anton Strelezki. Among them are, "The Night is Fair, Beloved"—serenade; Nocturne in F. major; Novelette in B, minor; La Castiguette, Moorish dances—mazourka; Cradle Song and La Printemps, ballad.

OSHKOSH.

Turner's Opera House (A. Von Kaas, manager): Feb. 28, John Dillon in Lightning; good house.

Grand Opera House (H. B. Jackson, manager): Maud Granger was very enthusically received in The Creole.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The E. A. McDowell Comedy co. week of Feb. 28 in the following repertoire: Engaged, Shaughraun, Passing Regiment and Peril. The engagement has been mutually beneficial to local and traveling manager. Mr. McDowell, assisted by his charming wife and actress (Fanny Reeves), and supported by a first-class co. were well received and fully appreciated as was evinced by comfortably filled houses all the week.

Toronto Opera House (C. A. Shaw, manager): Passion's Slave, a romantic melodrama, drew good houses all the week. The entire co. did good work. Especial mention is, however, due to the excellent comedians, John and Lea Peasley, who are very clever and amusing. Hamilton Harris, as Manuel de Foe, received nightly calls. This week, A Night Off.

Snowflakes: The first public appearance of Mr. Torrington's amateur orchestra of fifty performers will take place 24th. Several eminent vocalists will participate. Edward Ball, with the EcDowell co. was greatly admired for his fine acting.—The Chamber Music Association will shortly give an entertainment and society is on the *qui vive* to hear Clara E. Barnes, of Buffalo, who is engaged for the occasion. She is a young lady of great ability, and is said to have one of the best contralto voices in America. The Anglo-Canadian Publishing co. have just issued the libretto of Ruddygore.

MONTREAL.

Academy of Music (Henry Thomas, manager): Wilson and Rankin's Minstrels played a three nights' engagement, opening Feb. 28. Wilson and Rankin are a whole show in themselves, and assisted by a fair co., gave a very good performance. Business, however, was rather poor. This week Claire Scott.

Theatre Royal (Sparrow and Jacobs, managers): Tony Denier's Pantomime co., including a number of very good specialties played all week to large houses. This week, Dick Gorman in Conrad.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Packed to the doors 1, and standing room at a premium, when the favorite Irish drama, Kerry Gow, again went with enthusiastic approbation from start to finish. Joseph Murphy and Belle Melville are as pleasing and popular as ever, and with the excellent supporting co. gave a careful and well balanced performance. Devil's Auction: fair business. Wilson and Rankin's Minstrels 12th.

ST. CATHERINES.

St. Catherines Theatre (H. G. Hunt, manager): Joseph Murphy 3; crowded house; two hundred turned away.

WINNIPEG.

Princess Opera Hose (C. W. Sharp, manager): The Felix A. Vincent Comedy co. opened Feb 23 in Miss Multon; fair house. Lady Audley's Secret, The Bonnie Fish Wife, the Queen's Evidence and the Factory Girl were given during the week. Company remains three weeks.

LONDON.

Grand Opera House (J. H. Davidson, manager): Joe Murphy presented Shaun Rhue to a crowded house Feb. 28, the S. R. O. sign appearing for the first time this season. A large audience greeted Charles A. Gardner and his excellent co.; Karl being the play.

ST. THOMAS.

Opera House (George T. Claris, manager): Charles A. Gardner appeared in Karl Feb. 28; good house. Joseph Murphy presented Shaun Rhue 2, when standing room was at a premium. Devil's Auction 3; crowded house.

Items: A joint-stock co is being formed to build a new opera house, to be completed by the beginning of next season. Woodstock, Ont., is also to have a new house. Theatrical business in Canada is picking up after the election excitement.

HAMILTON.

Grand Opera House (F. Reche, manager): Manager Roche showed his good judgment by closing his house during the election campeign of the last few weeks, the contest here being the warmest in many years. Devil's Auction Feb. 28; good house. C. A. Gardner, in Karl, followed and did a good business. Joseph Murphy packed the house for three performances with his old plays.

OTTAWA.

Grand Opera House (John Ferguson, manager): Wilson and Rankin Minstrels came, 4; fair houses. Tony Denier's Humpty Dumpty, 7.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Boston 7, week, Philadelphia 14, week.

AIMEE: Philadelphia 7, week.

ANNIE PIXLEY: Memphis 7, week, Nashville 14-16, Columbia 17, Hopkinsville 18, Henderson 19, Louisville 21-3, Evansville, Ind., 24, Terra Haute 25, Decatur, Ill., 26, Chicago 28 week.

AGNES HERNDON: Chicago 28, two weeks, Rockford, Ill., March 14, Janesville, Wis., 15, Madison 16, Berlin 17, Beaver Dam 18, Sheboygan 19, Milwaukee 20, Chicago 21, week.

ABBEY'S UNCLE TOM CO.: Plainfield 10, Stamford, Ct., 11, Danbury 12.

AROUND THE WORLD CO. (Fleming's): St. Joe Mo., 10, Omaha, Neb., 11. Lincoln 12. Council Bluffs, Ia., 14, Des Moines 15, Cedar Rapids 16, Davenport 18, Rock Island, Ill., 19, Dubuque 21, La Crosse 23, Winona 24, Oshkosh 26, Milwaukee 29-31.

ADA GRAY: N. Y. City, 7 week.

ALSBERG-MORRISON CO.. San Francisco Feb. 21, four weeks.

AGNES WALLACE-VILLA: Danville, Va., 7, week.

BEULAH: Marblehead, Mass., 9-10, Lawrence 11-11.

BLACK FLAG CO.: Topeka 11, Leavenworth 14-15, Atchison 16, Kansas City 17-19, St. Louis 21, week.

BUNCH OF KEYS CO.: Oswego, N. Y., 10, Watertown 11, Utica 12, Wilkesbarre, Pa., 14, Scranton 15, Williamsport 16, Altoona 17, Newcastle 18, Akron, O., 19, Cleveland 24-6.

BEATRICE LIEB: Fall River, Mass., 12, Albany 14-16.

BLACK CROOK (Moulton and Balker's): Rockford, Ill., 11, Aurora 14, Ottawa 15, La Salle 16, Streator 18, Joliet 19, Pullman 21.

BARRY AND FAY: Crawfordsville, Ind., 11.

BLACK CROOK (Kiralfys'): Pittsburg 14, week.

BALDWIN CO.: Massillon, O., March 7, week, Akron, 14, week.

BENEDICT'S MONTE CRISTO CO.: New Berne, N. C., 10, Goldsboro 11, Wilmington 12, Tarboro 15, Winston 16, Roanoke, Va., 17, Petersburg, 18, Gordonsville, 19, Alexandria, 21, Annapolis, Md., 22, Frederick, 23, Hagerstown, 24, Chambersburg, Pa., 25, Carlisle, 26, Lancaster, 28, Pottstown, 29, Pottsville, 30, Shamokin, 31, Ashland, April 1.

BASYE CO.: Henderson, Ky, 7 week.

CHARLES BOWSER: New York City March 7, weeks.

CHANFRAU: Ft. Scott Kas.. 12.

CHARLOTTE THOMPSON: Philadelphia, 14 week.

CLIO: Urbana, O., 10.

CHARLES H. CLARK CO.: Webb City, Mo., 14, Joplin, 15, Pittsburg, Kas., 16, Grrard, 17, Columbus, 18.

CATTLE KING CO.: Troy, March 7, week, Syracuse 14, week, Rochester 21, week, Buffalo 28, week.

C. A. GARDNER (Karl): Wilmington, Del., 7, week, Brooklyn, 14, week, Philadelphia, 21, week.

CLARA MORRIS: Los Angeles, Cal., 14, week.

CHARLES ERIN VERNIA: Emporia, Kas., 14, week, Kingman, 15, Wichita, 16-17, Harper, 18, Anthony, 19, Wellington, 21, Caldwell, 22.

CROSSEN'S BANKER'S DAUGHTER CO.: Williamsburg, 7, week, Philadelphia, 14, week, Baltimore, 21, week.

CLAIRE SCOTT: Montreal 7, week.

CORA VAN TASSEL: Chattanooga, Tenn., March 7, week, Knoxville, 14, week.

DION BOUCICAULT: Boston 7, week, Brooklyn, 14, Philadelphia 21, two weeks, Washington April 11, week, New York 18, four weeks.

DENMAN THOMPSON CO.: N. Y. City Jan. 10-April 2.

DAN SULLY'S CORNER GROCERY CO.: Hartford, Co., 10-12, Holyoke, Mass., 14.

DANIEL BANDMANN: Lockport, N. Y., March 21, week.

DEVIL'S AUCTION CO.: Detroit 14-16.

DOMINICK MURRAY: Louisville 7, week, Chicago 14, week, Indianapolis 21, St. Louis 28, two weeks, Toledo, O., April 11, week, Cleveland 18, week.

DICK GORMAN: Montreal 7, week.

DALYS' VACATION: Reading 9-10, Wilmington, Del., 11-12, Baltimore 14, week.

EDWIN BOOTH: San Francisco 7, four weeks.

EFFIE ELLSLER: Little Rock, Ark., 10, Hot Springs 11-12, Dallas, Tex., 14-15, Sherman 16.

EDWIN ARDEN: Chicago March 7, week, Indianapolis 14, week, Toledo 21, week, Chicago 28, week.

EDWIN F. MAYO: Detroit, March 28, week, Chicago April 4, week.

EZRA KENDALL: Chicago 14, week.

EVANGELINE CO.: Des Moines, Ia., 10-11, Denver 14, week.

EUNICE GOODRICH: Rock Island March 7, week, Davenport, Ia., 14, week.

EMMA WARREN CO.: Shelbyville, Ill., 14, week.

E. T. STETSON: Louisville 7, week.

FRANK MAYO: Cincinnati 14, week, Zanesville, O., 21, Steubenville 22, Wheeling, W. Va., 23-4, Reading, Pa., 25-6.

FANNY DAVENPORT: Charleston, S. C., 11-12, Columbia 14, Charlotte, N. C., 15, Danville, Va., 16, Lynchburg 17, Richmond 18-19.

FLORENCES (Mr. and Mrs. W. J.): Washington March 7, week, Brooklyn 14, week, Philadelphia 21, week.

FELIX VINCENT COMEDY CO.: Winnipeg 14, thre weeks.

FIELDING DRAMATIC CO.: Grand Island, Minn., March 7, week, Omaha 14, two weeks.

FRED. WARDE: Macon, Ga., 9-10, Jacksonville, Fla., 11-12, Savannah, Ga., 14-15, Charleston, S. C., 16-17 Columbia 18, Wilmington, N. C., 19.

FRANKIE KEMBLE: Baltimore March 7, week, Chicago 21, week.

FANTASMA: Galveston, Tex., 10-11, New Orleans 14, week.

FLORENCE BINDLEY: Milwaukee 9-12, Chicago 14, week, Cleveland 21, week, Cincinnati 28, week.

FISHER-HASSAN CO: Baltimore 14, week.

FRANCIS LABADIE: Akron, O., 14, week.

FLOY CROWELL CO.: Newcastle, Pa., 7, week, Canton, O., 14, week, Beaver Falls, Pa., 21.

FRED BRYTON: Pittsburg 7, week.

FRANK FRAYNE: Syracuse March 7, week, Rochester 14, week, Buffalo 21, week, Montreal 28, week.

FELTON-CONNIER CO: Sedalia, Mo., 7, week, Jefferson City 14, week, Warrensburg 21, week.

FRANK S. DAVIDSON: Newville, Pa., 11; Carlisle 12; Mechanicsburg 14, Selins Grove 15, Sunbury 16, Lewisburg 17.

FRANCES BISHOP: Washington 7, week, Brooklyn, E. D., 14, week.

FOSTER THEATRE CO.: Tiffin, O., March 7, week.

GRAHAM-EARL: Greencastle, Ind, 7, week.

GRISMER-DAVIES CO.: San Francisco 7, six weeks.

GENEVIEVE WARD: Kalamazoo, Mich., 10, London, Ont., 11, Hamilton 12, Boston 14, week; N. Y. City 28, week.

GUS WILLIAMS: Hoboken, March 7, week, Brooklyn 14, week.

GEORGE MORTON: Tarrytown, N. Y., 10, Springfield, Mass., 14, week.

GEORGE C. MILN: St. Louis, 7, week.

GRACE GEORGE CO.: Dodge City, Kas., 10-12.

G. PAUL SMITH: Vassar, Mich., 11-12, Caro 13-14, Corunna 17-18, Ithaca 19-21.

HELEN DAUVRAY: N. Y. City 7, four weeks.

HENRY E. DIXEY: Chicago Feb. 28, four weeks.

HOODMAN BLIND CO. (Haworth): Philadelphia March 7, week.

HOODMAN BLIND CO. (Horning's): Bradford, Pa., 9-10, Hornellsville, 11, Binghamton, 14-15, Pittston 17, Mahanoy City, 18, Easton 22, Reading 23-4, Jersey City 28-30.

HER ATONEMENT: Hoboken 21, week.

Held by the Enemy Co.: Baltimore, March 7, week; Wilmington, Del., 14-15, Scranton, Pa., 16, Trenton, N. J., 17, Paterson, 18.
Horace Lewis Co.: Rochester, Pa., 10, Beaver Falls, 11, Grand Rapids, Mich., 14, week.
Helene Adell: Portsmouth, N. H., March 7, week, Lewiston, Me., 14, week, Dover, N. H., 21, week.
Hardie-Von Leer Co.: Bellaire, O., 4-5, Pittsburg, 7, week, Titusville, Pa., 18-19.
Hazel Kirke: Richmond, Va., 10-12.
Hoop of Gold Co.: Amsterdam, March 7, week, Brooklyn 14, week, Rochester 21, week.
Hardy Webber: New Orleans 7, week.
Huntley-Gilbert Co: Texarkana, Texas, March 7, week, Paris, 14, week, HotSprings, Ark., 21, week.
Irene Taylor. Shelbyville, Ind., 14, week.
Ivy Leaf Co.: Paterson, N. J., 11-12, New York 14, week, Jersey City 21, week, Brooklyn 28, week.
In the Trenches Co.: Yonkers, N. Y., 11-12, Philadelphia 14, week.
John T. Raymond: Houston 10, San Antonio 11-12, Austin 14-15, Waco 16, Fort Worth 17, Dallas 18-19, Hot Springs, Ark., 21-3, Little Rock 23-4, Pine Bluff 25 26, Memphis, Tenn., 28, week.
Joseph Murphy: Amsterdam 10, Troy 11-12, Boston 14, week, Manchester, N. H., 21, Montpelier, Vt., 22, Burlington, 23, Montreal 24-6, Ottawa 28, Ogdensburg, N. Y., 29.
James O'Neill: St. Louis 7, week, St. Paul 14-16, Minneapolis 17-19, Kansas City 21-3.
J. K. Emmet. N. Y. City Feb. 21, six weeks.
Jane Coombs: Lebanon, Pa., March 7, week.
J. J. Dowling: Buffalo 7, week, Montreal 14, week, Toronto 21, week.
Jennie Calef: Indianapolis 7, week.
J. B. Polk: Springfield, Mass., 10, Quincy 11, Alton 12, St. Louis 14, week, Cincinnati 21, week.
Jarvis Section Co.: Burlington, N. J., 14, Pottstown, Pa., 15, Norristown, 16, Reading 17-19, Brooklyn 21, week.
Joseph H. Kean: Kalamazoo, Mich., 7, week.
Jessica Comedy Co.: Montgomery, Ala., 7, week, Eufaula 14, week.
James Owen O'Connor: Columbia, S. C., 11-12, Wilmington, N. C., 14-15, Newbern 17, Greensboro 19, Danville, Va., 21-22, Suffolk 23, Lynchburg 26, Roanoke 28, Martinsburg, W. Va., April 2.
Katie Putnam: Deadwood 7, week, Lead City 14-16, Sturgis 17-18, Fort Worth 19, Spearfish 21-22.
Kate Claxton: Atchison, Kas., 10, St. Joe 11, Leavenworth 12, Des Moines, Ia., 15-16, St. Louis 21, week.
Kate Castleton: Detroit 10-12, Toronto 14, week, Wilmington, Del., 21, Trenson, N. J., 22, Paterson 23, Easton, Pa., 24, Scranton 25, Norristown 26, Philadelphia 28, week.
Kate Forsyth: Baltimore 7, week, Allentown, Pa., 14-15, Easton 16-17, Reading 18-19.
Kiralfys' Spectacle: N. Y. City 7, week, Boston 14, week.
Kindergarden: Oil City, Pa., 10, Beaver Falls 14, Newcastle 15.
Kiralfys' Black Crook: Chicago 7, two weeks.
Lilian Olcott: Detroit 7, week.
Louis James: Atlanta, Ga., 9-10, Birmingham 11-12.
Lizzie Evans; Bedford, Mass., 10, Milford 11, Marlboro 12, Newport 14, Westerly 15, Fall River 17, Lynn 18-19, Chelsea 21, Newburyport 22, Portsmouth, N. H., 23, Lewiston, Me., 24, Bangor 25.
Lillian Lewis: Stillwater, Minn., 7, week, Mankato 14-15, Sioux City, Ia., 16-17, Council Bluffs 18-19, Kansas City 21, week.
Louise Rial: Cincinnati 7, week, Indianapolis 17-19.
Lights o' London: Williamsport, Pa., 10, Harrisburg 11, Lancaster 12, Philadelphia 14, week.
Louis Aldrich. St. Louis 7, week, Quincy, Ill., 15, Keokuk, Ia., 16, Decatur, Ill., 19.
Lawrence Barrett: Bay City, Mich., 10, Muskegon 11, Grand Rapids 12, Milwaukee 14-16, Oshkosh 17, Eau Claire 18, Duluth 19, Minneapolis 21, week, St. Paul 28, week.
Leclair and Russell: Atlantic, Ia., 10.
Little's World Co.: Atlantic, Ia., 10, Leavenworth, Kas., 11, Atchison 12, St. Louis 14, week, Kansas City 14, week.
Louise Pomeroy: Mansfield, O., 7, week, Toledo 14, week.
Little Nugget Co.: Columbus, O., 7, week.
Lotta: Kansas City March 7, week, Atchison 14, Lincoln 15, Council Bluffs 16, Omaha 17-19, Des Moines 21-2, Ottumwa 23, Cedar Rapids 24, Davenport 25, Peoria 26, Springfield 28, Bloomington 29.
Louise Arnot: Hagerstown, Md., 7, week, Carlisle, Pa., 14, week.
Minnie Maddern: San Francisco March 7, four weeks.
Mrs. Langtry: Brooklyn, E. D, 7, week, Gloversville, N. Y., 17.
Margaret Mather: Philadelphia 7, week, Reading 14, Wilmington, Del., 15, Trenton, N. J., 16, Plainfield 17, Elizabeth 18, Paterson 19, Williamsburg 21, week.
Milton Nobles: N. Y. City 7, week.
Mme. Janauschek: Binghamton, N. Y., 10, Syracuse 11-12, Gloversville 15, Springfield, Mass., 22, Holyoke 25.
Moore-Vivian Co.: Pittsfield, Mass., 12.
Mme. Modjeska: Buffalo March 7, week, Grand Rapids Mich., 14, Detroit 17-19.
Main Line Co.: Brooklyn 7, week, Buffalo 14-16.
Mme. Janish: Meridian, Miss., 10, Vicksburg 11, Natchez 12, Baton Rouge 13.
Maggie Mitchell: Chicago 7, week, South Bend, Ind., 14, Kalamazoo, Mich., 15, Muskegon 16, Grand Rapids 17, Bay City 18, East Saginaw 19, Detroit 24-6.
May Blossom Co.: Indianapolis 10-12, Louisville 14, week, Pittsburg 21, week.
Maude Fortescue: St. Louis 7, week, Wheeling, W. Va., 18-19.
Monroe-Rice Co.: Cleveland 7, week, Chicago 14, two weeks, Toledo 28, week, Newark, N. J., April 4, week.
Murray and Murphy: Hoosic Falls, N.Y., 10, Rutland, Vt., 11, Poultney 12, Troy, N. Y., 14.
McDowell Comedy Co: Stratford, Ont., 10, Ingersoll 11, St. Marys 12.
Michael Strogoff: St. Paul March 7, week, Minneapolis 14, week, Milwaukee 21, week; Chicago 28, week.
Mattie Vickers: Baltimore March 7, week, Bethlehem, Pa., 14, Allentown 15-16, Hartford, Ct., 17-18, Boston 21, week, Washington 28, week.
Maude Banks: Waterbury, Ct., March 7, week, Springfield, Mass., 14, week.
McKee Rankin: Brooklyn 7, week, Jersey City 14, week.
Myra Goodwin: Fort Scott, Kas., 14, Hannibal, Mo., 18, Quincy, Ill., 19.
Mr. and Mrs. George S. Knight: Chicago Feb. 28, two weeks, St. Paul 14-16, Minneapolis 17-19.
M. B. Curtis: Philadelphia 7, week.
Maggie Harold: Steubenville, O., 14, week.
Mamie Wallace: Watertown, Wis., 10-12, Beloit 14-16, Rockford, Ill., 17-19, Dixon 21-3, Mendota 24-6, Ottawa 27-9.
Maude Granger: Duluth, Minn., 7, week.
N. S. Wood: Pittsburg, 7, week, Cleveland 14, week, Cincinnati 21, week, Indianapolis 28, week.
N. C. Goodwin: N. Y. City Sept. 20—indefinite season.
Night Off Co.: Toronto 7, week, Niagara Falls, N. Y., 15, North East, Pa., 16, Erie 17, Corning, N. Y., 18, Wilkesbarre, Pa., 19.
Newton Beers: Cincinnati 7, week, Cleveland 14, week, Cincinnati 21, week, Indianapolis 28, week.
Only a Farmer's Daughter Co.: Holly Springs, Miss., 10, Pine Bluff, Ark., 16, Little Rock 17, Fort Smith 21, Van Buren 28, Fayetteville 23, Pierce City 24, Carthage 25, Joplin, Mo., 26, Columbia 28, Parsons, Kas., 29.
On the Stage Co: Cleveland 7-11, Springfield, O., 12, Cincinnati 13, week.
Oliver Byron: St. Louis 7, week, Cairo, Ill., 14, Paducah, Ky., 15, Henderson 16, Evansville, Ind., 17, Owensboro, Ky., 18, Vincennes, Ind., 19, Hamilton, O., 21, Middletown 22, Dayton 23, Springfield 24, Lima 25, Fort Wayne, Ind., 26, Chicago 28, week.
Ollie Redpath: Wheeling, W. Va., 10-12, Grafton 14-15, Richmond, Va., 21, week.
On the Rio Grande Co.: St. Louis March 7, week.
Pauline Markham: Dayton, O., 7, week, McKeesport, Pa., 14, week, N. Y. City 28, week, Philadelphia April 4, week.
Parlor Match Co.: St. Paul 10-12.
Patti Rosa: Keokuk, Ia., 10, Springfield Ill., 12, St. Louis 14, week.
P. F. Baker: Chillicothe, O., 10, Lancaster 11, Circleville 12, Columbus 14, week.
Partners in Crime Co.: Williamsburg 7, week.
Peck's Bad Boy: Albany 7, week.
R. B. Mantell: Boston 28, two weeks, Philadelphia 14, week, Chicago 21, two weeks.
Rhea: Ironton, O., 11, Chillcothe 12, Lancaster 14, Zanesville 15, Newark 16, Mt. Vernon 17, Massillon 18.
Richard Mansfield: N. Y. City Feb. 21, three weeks.
Robert Downing (Gladiator): Jersey City 10-12, Boston 14, week.
Robson and Crane: Louisville 10-12, Indianapolis 14-16, Lafayette 17, Terre Haute 18, Evansville 19, Springfield, Ill., 21, Bloomington 22, Peoria 23, Rock Island 24, Cedar Rapids, Ia., 25, Des Moines 26, Kansas City 28, week.
Rosina Vokes Co.: Boston 28, two weeks, Washington 14, week, Toronto 21, week.
Rag Baby Co.: New York City 7, week, Troy 18-19.
Redmund-Barry Co.: N. Y. City 7, week, Richmond Va., 14-15, Norfolk 16 17, New Orleans 21, two weeks.
Rose Coghlan: Fall River, Mass., 11, New Bedford 12.
Roland Reed: Council Bluffs 10, Omaha 11-12, Grand Island 14, Hastings 15, North Platte 16, Cheyenne, Wyo., 17, Laramie 18, Rawlins 19, Salt Lake City 21-5, Reno, Nev., 25, Virginia City 26, San Francisco 28, two weeks.
Rose Lisle: Philadelphia 7, week.
Romany Rye Co.: Newark, N. J., 7, week, Philadelphia 14, week.
Ring of Iron Co.: Washington 14, week.
Sol Smith Russell: Scranton, Pa., 10, Binghamton, N. Y., 11, Elmira 12, Williamsport, Pa., 14, Frederick, Md., 17, Washington 21, week.
Silver Spur Co.: New Haven 7, week.
Sarah Bernhardt: Philadelphia 7, week, N. Y. City 14, three weeks.
Saints and Sinners Co.: Louisville March 7, week, St. Louis 14, week, Memphis 21-3, Nashville 24-6, Baltimore 28, week, N. Y. City April 4, four weeks.
Stranglers of Paris Co.: Buffalo 7, week.
Skipped by the Light of the Moon: Brooklyn 7, week.
Salsbury's Troubadours: Brooklyn 7, week, Trenton, N. J., 14, Newark 21, week.
Sallie Hinton: Allentown, Pa., March 7, week, Bethlehem 14, week.
Silver King Co.: Findlay, O., 10, Fort Wayne, Ind., 11-12, Chicago 14, week, Detroit 21, week.
Silver King No 2. Philadelphia 7, week.
Siberia: Worcester, Mass., 10-12, Fitchburg 14, Chelsea 15, Brockton 17, Fall River 19, Boston 21, week.
Shadows of a Great City: Kansas City 7, week, Sedalia 18-19.
Shadow Detective Co.: Pittsburg 7, week, Baltimore 14, week, Chicago 21, week.
Streets of New York: Rochester 7, week, Buffalo 14, week, Montreal 21, week, Toronto 28 9.
Stewart's Theatre Co.: Plattsmouth, Neb., 14, week, Council Bluffs 21, week, Sioux City 28, week.
Stevens Co.: Rockford, Ill., 21, week.
Sawtelle Comedy Co.: Elmira, N. Y., 7, week, Bradford, Pa., 14, week.
Taken From Life Co.: Detroit 7, week, N. Y. City 14, week, Boston 21, week.
Tin Soldier Co.: Providence March 10-12, Holyoke, Mass., 16.
Tony Hart: Haverhill, Mass., 10, Gloucester 11, Chelsea 12, Manchester, N. H., 14, Nashua 15, Concord, 16, Portland, Me., 17, Biddeford 18, Augusta 19.
Two Johns Co.: Altoona, Pa., 10, Johnstown 11, McKeesport 12, Pittsburg 14, week.
Tin Box Co.: Utica 7, week, Syracuse 14, week, Oneiad 21, week, Rome 22-3, Amsterdam 24-6.
Tavernier Co.: Battle Creek March 7, week, Coldwater 14, week, Goshen Ind., 21 week.
T. J. Farron: Chicago 7, week, Joliet, Ill., 14, Ottawa 15, Davenport, Ia, 16, Des Moines 17, Keokuk 18, Louisiana, Mo., 19, St. Louis 21, week, Chicago 28, week.
Under the Gaslight Co. (Turner's): Lynn, Mass., 10-12; Albany 14, week, Troy 21, week, Brooklyn 28, week.
Under the Lash Co.: Baltimore 7, week.
Ullie Akerstrom: Norristown, Pa., March 7, week, Pottsville 14, week, Allentown 21, week, Shenandoah April 4, week, Newburg, N. Y., 11, week, Waterbury, Ct., 18, week.
Wilber Dramatic Co. No. 1: Jamestown, N. Y., 7, week.
Wilber Dramatic Co. No. 2: Crawfordsville, Ind., 14, week.
Waite Comedy Co.: Shenandoah, Pa., 7, week.
Wm. H. Rightmire: Syracuse 7, week, Williamsburg 14, week, Reading, Pa., 21-3
White Slave Co.: Rochester, N. Y., 10-12, Syracuse 14-16, Albany 17-19, N. Y. City, 21, two weeks.
Wages of Sin Co: Trenton, N. J., 12, Philadelphia 14, week, N. Y. City 21, week.
Windsor's Co.: Lima, O., March 7, week.
Wilson Barrett: Brooklyn March 7, week, Boston 21, two weeks, New York April 4, two weeks, Fall River, Mass., 16.
Wilson Day; Berlin, Ont., March 7, week.
W. J. Scanlan: Albany 10-12, N. City 14, week, Williamsport 24.
We, Us & Co.: New Haven 10-12, N. Y. City 14, week, Philadelphia 21, week.
Wife's Honor Co.: Toronto 7, week, Niagara Falls, N. Y., 15, North East, Pa., 16, Erie 17, Corning, N. Y., 18, Wilkesbarre 19.
Zoe Co: Taunton, Mass., 10, Pawtucket, R. I., 11-12, Woonsocket 14, Milford, Mass., 15, Fitchburg 16, Keene, N. H., 17, Bellows Falls, Vt., 18, Brattleboro 19, Greenfield, Mass., 21, Northampton 22.
Zitka Co.: Hastings, Neb., 11, Omaha 14-15.

OPERA AND CONCERT COMPANIES.

Adelina Patti: Chicago 7, week, St. Louis 15, Cincinnati 19, Detroit 28.
Amy Gordon Opera Co.: Beaver Falls, Pa., 7, week, Meadville 21, week.
Aronson's Casino Co.: Holyoke, Mass., 12.
Boston Star Concert Co.: New Albany, Ind., 10, Evansville 11-12, Vincennes 14, Mattoon, Ill., 15, Decatur 17.
Blind Tom: Cincinnati 7, week.
Boston Ideals: Chicago 7, two weeks.
Bijou Opera Co.: Los Angeles, Cal., 10-12
Bennett-Moulton Opera Co.: Lafayette, Ind., 7, week.
Bensberg Opera Co.: Wellington, Kas., 10, Caldwell 11, Newton 12, Hutchinson 14, El Dorado 15, Eureka 16, Marion 18, McPherson 19.
Bennett-Moulton Opera Co.: Lewiston, Me., 7, week, Bangor 14, week, Portland 21, week, Haverhill, Mass., 28, week.
Carleton Opera Co.: San Francisco 21, four weeks.
Duff's Opera Co.: Indianapolis 10-12, Chicago 14, two weeks.
Dora Wiley Opera Co.: Chillicothe, O., 7, week, Akron 14, week.
Emma Abbott Opera Co.: Denver 7, week.
Gypsy Baron Co.: Washington 7, week, Boston 14, three weeks.
Kimball Opera Co.: Chicago, 7, week, Wheeling, W. Va., 14, week, Dayton, O., 21, week.
Little Tycoon Co: Norfolk, Va., 10-12, Baltimore 14, week, Washington 21, week, Pittsburg 28, week.
Mendelssohn Quintette Club: Bucyrus, O., 11, Mansfield 12, Canton 14.
McCaull's Black Hussar: Pittsfield, Mass., 10, Holyoke 11, Springfield 12, Portland, Me., 14-15, Haverhill, Mass., 16, Lawrence 17, Salem 18, Waltham 19.
McCaull's Ruddygore: Philadelphia Feb. 28, four weeks.
McCaull's Lorraine: N. Y. City 7, week, Pittsburg 14, week, Cincinnati 21, week, St. Louis 28, week.
National Opera Co.: N. Y. City 7, four weeks.
Noss Family: Gettysburg, Pa., 10, Hanover 11, Wrightsville 12, Marietta 14, Mount Joy 15.
Pyke's Opera Co.: Los Angeles, Cal., 21, two weeks.
Starr Opera Co.: Brooklyn March 7, three weeks.
Thalia Opera Co.: Milwaukee 14, week, Quincy, Ill., 23.
Thompson Opera Co.: San Francisco 7, week.
Wilbur Opera Co.: Waltham, Mass., March 7, week, New Bedford 14, week, Waterbury, Ct., 21, week, Newark, N. J., 28, week, Lowell, Mass., April 4, week.

MINSTREL COMPANIES.

Beach and Bowers': Boonville, Mo., 10, Sedalia 11, Clinton 12.
Carpenter's: Creston, Ia., 10, Red Oak 11, Plattsmouth 12.
Duprez and Benedict: Griggsville, Ill., 10, Winchester 11, Rood Rouse 12, Whitehall 14, Carrollton 15, Jerseyville 16, Alton 17, Carlinsville 18.
Haverly's: Cincinnati March 7, week, Cleveland 14, week, Pittsburg 21, week, Washington 28, week.
Hi Henry's: Upper Sandusky, O., 10, Bucyrus 12, Fostoria 14, Tiffin 15, Defiance 16, Napoleon 17, Columbus Grove 18, Sidney 19.
McNish, Johnson and Slavin's: New Orleans 7, week, Mobile, Ala., 14, Selma 15, Birmingham 17, Atlanta 18-19, Macon 21, Augusta 22.
T. P. W.: Norwich, Ct., 12, Washington 14, week, N. Y. City 21, week.
United Operatic: Lagrange, Ind., 10, Coldwater, Mich., 11, Hillsdale 12, Marshall 14, Kalamazoo 15, Battle Creek 16.
Whitmore and Clark: Gilbertville, Mass., 10, Monson 11, Stafford 12.

VARIETY COMPANIES.

Australian Novelty Co.: N. Y. City 7, week.
Adamless Eden Co.: N. Y. City March 7, week.
Andy Hughes' Co.: Cincinnati 7, week, Washington 14, week.
Big Four: Cleveland 7, week.
Beane-Gilday Co.: Chicago 7, two weeks, Milwaukee 24-7
Derville and Healey: Baltimore 7, week.
Dashington Brothers: St. Louis 7, week.
Ella Hill Co.: Portland, Me., 14, week.
Gus Hill's Co.: Bridgeport, Ct., 10-12, Rochester 14, week, Buffalo 21, week.
Gibson and Ryan: Paterson, N. J., 14, week.
Gray-Stephens Co.: Lowell, Mass., March 7, week, Meriden, Ct., 14, week, Bridgeport 21, week.
Hallen-Hart Co.: Washington 7, week.
Howard Specialty Co.: N. Y. City, March 7, week, Boston, 14, week, Philadelphia, 21, week.
Harrigan's Tourists: Salem Mass., 10, Taunton 11, Newport, R. I., 12.
Ida Siddons: Peoria, Ill., 10, Jacksonville 11, Decatur 12.
International Star Co: Syracuse, March 7, week, Rochester, 14, week, N. Y. City, 21, two weeks, Newark, N. J., April 4, week.
Kernell's Co.: Baltimore 7, week, Philadelphia 14, week.
Kelly and Murphy: Washington 7, week, Baltimore 14, week, N. Y. City 21, two weeks.
Lilly Hall's Co.: Louisville 14, week, Buffalo 7, week.
Leonzo Brothers: Norfolk, Va., 7, week, Washington 14, week.
Lillie Ellis Co., Buffalo 7, week.
Miaco's Co: Hoboken March 7, week.
May Verner Co.: Duluth, Minn., 7, week.
Marinelli Co.: Buffalo 7, week, Pittsburg 14, week.
May Adams: Lancaster, Pa, 7, week.
Night Owls: Newark 7, week, N. Y. City 14, week, Philadelphia 24, week.
Reilly and Wood Co.: Philadelphia 7, week, Baltimore 14, week.
Rentz-Santley Co.: Boston 7, week.
Sheehan and Coyne: Brooklyn 7, week, Lancaster, Pa., 14, week.
Weston Brothers: Springfield, Mass., 7, week.

MISCELLANEOUS.

Andress' Carnival: Birmingham, Ala., 7, week.
Arizona Joe: Wheeling, W. Va., 7, week.
Balabrega: Exeter, N. H., 10-12, Concord 14-16, Laconia 17-18, Lowell, Mass., 21, week.
Bristol's Equescurriculum: Burlington, Vt., March 7, week, Montpelier 14-16, St. Albans 17-19, Ogdensburg, N. Y., 21-23, Watertown 24-6, Auburn 28-April 2.
Herrmann: Hastings, Neb., 14, Omaha 16.
Kellar: Richmond, Va., 10-12, Warren, Pa., 25-6.
Neil Smith's Equine Paradox: Oneida, N. Y., 10-12, Utica 14, week.
Professor Gleason: Baltimore 7, two weeks, Washington 21, week.
Reynolds: Huntington, Ind., March 7, week, Ironton, O., 14, week, Cleveland 21, two weeks.
Tony Denier Co.: Toronto 11-12.
Taylor's Wonders: Freehold, N. J., 11-12, Red Bank 14-15, Asbury Park 16 17, New Brunswick 18-19.

The Result of the Vote.

We have received several queries as to the result of the voting on the stories, sketches and poems that were contributed to the Christmas Number of THE MIRROR. Lack of space has hitherto deferred its publication. For six weeks following the publication of the holiday issue answers to our interrogations continued to come in, and when it is considered how comparatively few readers generally take part in similar newspaper contests, the number of replies is exceptionally large. Following is a copy of the queries propounded:

I. Which, in your opinion, is the best prose article in the Christmas Mirror?
II. Which is the most instructive?
III. Which is the most entertaining?
IV. Which is the best poem?

Many of our readers in answering failed to classify the contributions as we requested. Some answered but one or two of the questions. Others expressed a preference for one article in each of the four responses. This consequently has led to some difficulty in preparing the following summary of the voting:

I.—The Best Prose Article.

Life, by Robert G. Ingersoll	252
My Protege, by Harrison Grey Fiske	108
The Old Idiocy, by Nym Crinkle	63
Christmas Experience of P. P. Mosely, by Mary H. Fiske	40
Giddy Gusher	24
Return of the Mahmal, by A. M. Keiley	18
A Glance in The Mirror, by B.F. Jenkinson	18
A Fragment, by Richard Mansfield	17
An Advance Agent's Story, by H. S. Keller	16
Strange Hallucinations, by T. S. Robertson	9
How I Wrote The School for Scandal, by Henry Arthur Jones	7
On Board the Penguin, by Florence Marryat	5
The Bright Side of Things, by Wilbur F. Watkins	4
The Major's Story, by Bret Harte	1

II.—The Most Instructive Article.

What is Elocution? by Alfred Ayres	153
Stageright vs. Copyright, by A. J. Dittenhoefer	73
A Glance in The Mirror, by B. F. Jenkinson	56
Return of the Mahmal, by A. M. Keiley	37
Life, by Robert G. Ingersoll	29
The Bright Side of Things, by Wilbur F. Watkins	29
My Stage Life, by Fanny Davenport	27
Strange Hallucinations, by T. S. Robertson	25
Burlesque, by Nat. C. Goodwin	18
My Protege, by Harrison Grey Fiske	18
The Christmas Experience of P. P. Mosely, by Mary H. Fiske	7
A Fragment, by Richard Mansfield	5
On Board the Penguin, by Florence Marryat	1
The Giddy Gusher	1

III.—The Most Entertaining Article.

The Christmas Experience of P. P. Moseley, by Mary H. Fiske	117
My Protege, by Harrison Grey Fiske	115
A Glance in The Mirror, by B. F. Jenkinson	58
The Old Idiocy, by Nym Crinkle	41
On Board the Penguin, by Florence Marryat	36
Life, by R G. Ingersoll	19
The Giddy Gusher	12
How I Wrote The School for Scandal, by Henry Arthur Jones	11
A Fragment, by Richard Mansfield	8
Return of the Mahmal, by A. M. Keiley	5
Flotsam and Jetsam, by Milton Nobles	5
My Spook Crank, by Lew Dockstader	4
My Stage Life, by Fanny Davenport	4
The Comedians' Hands, by Sydney Rosenfeld	4
All Right at Last, by H. M. Pitt	2
An Advance Agent's Story, by H. S. Keller	1

IV.—The Best Poem.

Sylvia, by Clay M. Greene	67
Good-bye, by E. V. Sheridan	42
The Spell, by E. V. Sheridan	18
Poems of E. V. Sheridan	6
Then and Now, by Carl Wagenlauf	54
Oversights, by Carl Wagenlauf	37
Poems of Carl Wagenlauf	4
A Look at Old Letters, by E. E. Kidder	45
Life, by Robert G. Ingersoll	46
Children of the Play, by Albert E. Berg	29
Pourquoi? by Roland Reed	25
The Husking Night, by Ettie Henderson	25
At the Play, by Marie Petravsky	23
The Christmas Light, by Earl Marble	19
Shadows of the Past, by J. H. B	19
Lines to a Lady, by Edward Coleman	10

The votes combined for the several contributions passed upon, setting aside the question of classification, show the following totals:

Life	346
My Protege	241
The Christmas Experience of P. P. Mosely	164
What is Elocution?	153
A Glance in The Mirror	132
The Old Idiocy	104
Poems by Carl Wagenlauf	95
Stageright vs. Copyright	73
Sylvia	67
Poems by E. V. Sheridan	66
Return of the Mahmal	50
A Look at Old Letters	45
On Board the Penguin	42
The Giddy Gusher	37
Strange Hallucinations	34
The Bright Side of Things	34
My Stage Life	31
A Fragment	30
Children of the Play	29
Pourquoi?	25
The Husking Night	25
At the Play	23
The Christmas Light	19
Shadows of the Past	19
How I Wrote The School for Scandal	18
Burlesque	18
Lines to a Lady	10
Flotsam and Jetsam	5
My Spook Crank	4
All Right at Last	2
The Major's Story	1

The total number of votes cast was 1,942. We should like to publish some of the many compliments and assurances of appreciation contained in the accompanying letters, but lack of space and the press of more important matter forbid more than passing allusion.

A Noble Trust.

We may properly acknowledge that the business which engrosses us at this time is to harmonize and fortify the theatrical profession.

With this purpose in view we desire to secure to our journal their close attachment and to identify ourselves with their interests and fortunes.

We wish to go with them in the pursuit of their legitimate objects, so that when the dramatist writes a play we follow his pen, and, as far as we can, hearten him to do his very best work, in like manner with the manager in equipping the stage and perfectiug the appointments. Lastly, when the actors take their place behind the lights we look upon the *dramatis personæ* as members of our own family.

In their prosperity we rejoice, and fortify them where they need cheer and encouragement. We are at their side in their troubles and are constantly devising remedial courses and new methods to secure for them a solidarity which must be respected.

Nor does our interest cease when the stage-lights are put out. We follow them respectfully to their homes, and in a certain worthy sense partake of their domesticity.

It was our good fortune to be active in helping to lay the foundation for the Actors' Fund, that professionals might have a carekeeper in the day of sickness and distress.

We have not paused here. When the last scene closes we are the first at their grave and foremost to see due honor bestowed upon them in laying them to rest in the earth.

With a further object in view, we have labored earnestly to secure a fund with which to build a Memorial Monument for Actors.

The best evidence of the acceptance of THE MIRROR as its chosen friend and guardian, we point to the free-hearted and free-handed contributions from all quarters to aid us in that cherished design. We also proudly take note how far we have achieved and realized our ambition to be held as the special friends of the profession by referring to the words of respect, sympathy and gratitude which come to us with substantial tokens of good will and sincerity in furthering our work.

The raising of the Monument will be a new departure, and a beacon tower from which we can look forth to wider fields of usefulness and loftier duties to be performed in behalf of our theatrical brethren.

That the dramatist, the manager, the actor will always find in this journal a true and honest friend who has sincerely at heart their welfare, in acquiring renown and securing a return in whatever is most desirable in personal and social enjoyment, professional rewards, and the respectful regard of those among whom he lives.

It is something to be accredited by authentic vouchers in real results, the representative of a powerful guild which permeates every city, town and village of our vast commonwealth. This is a trust to be constantly fulfilled, a duty to be faithfully performed.

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if you have a sufficiency of this world's goods, but if you have not, write to Hallett & Co., Portland, Maine, and receive, free, full particulars about work that you can do and live at home, wherever you are located, at a profit of from $5 to $25 per day and upward. All succeed; both sexes; all ages. All is new. Capital not required; Hallett & Co. will start you. Don't delay; investigate at once, and grand success will attend you.—*Com.*

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PEOPLE'S THEATRE.
The only place of amusement of the kind in the city. Ground floor. Elevated seats. Seating capacity 800. Population 8,000. Dates made with first-class companies and on sharing terms.
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Now dating season 1887-8.
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Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
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NEW AND ELEGANT OPERA HOUSE
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First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
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NEW OPERA HOUSE.
Just completed. All new scenery. Ground floor. Seating capacity 900; opera chairs. Stage 36x60. Ample dressing-rooms. Three working traps. Open March 17, 1887. Population and vicinity, 9,000. Only first-class attractions wanted. Address KORTZ, LAMPMAN & CO., or H. S. Taylor, 23 E. 14th street, New York.

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Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect.
M. A. MOSELY, Manager.

EAST LIVERPOOL, OHIO.
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Managers of First-class Dramatic and Musical Companies, Attention! Wanted for balance of season 1886 87, first-class companies only. Only theatre in the city. Seats 1,000. Good stage; full set of scenery. Population of town 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburg Railroad. Direct route between Wheeling and Pittsburg, Cleveland and Pittsburg. Now booking for February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.
Wanted, for one, two or three weeks, Jan. 17, good attraction.
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Population 8,000. Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

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This is one of the most complete opera houses in the State. Seats 1,000. Population 5,000, with good surrounding country and towns to draw from. Would like to hear from a good opera company. Open time in March and April and part of May. Nothing but first-class companies booked at good prices.
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These are the finest Opera Houses in the State.
Towns booming, being the centre of the wonderful Oil and Gas Field.
For time and terms address
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JOHN R. TRUFANT.................................Manager
The Great Health Resort of the North. City's population, 5,000: transient, 500 to 2,000; size of house, 60x22; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs.
ONLY OPERA HOUSE IN CITY.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
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NEW ORLEANS, LA. **First-class Borad.** and rooms at No. 5 South street, opposite Lafayette Square, convenient to business, principal Hotels, Theatres, Railroad Offices and Churches, and Cars to all Railroad Depots. Terms—$1.25 and $1.50 per day. Special rates to the theatrical profession.

NEW BRUNSWICK, N. J. Population 20,000.
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Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated; full scenery; stage 35x50. Open for good attractions.
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THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attactions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

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Special rates to the profession.
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Opposite the Standard Theatre, corner of 7th and Walnut streets. Convenient to all the theatres. Professional rates, $1 per day; $6 per week.

SAN BERNARDINO, CAL.
OPERA HOUSE.
Built at a cost of $60,000. Seats 900. Open for good attractions. Population and vicinity, 11,500.
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SOUTHERN AND WESTERN KANSAS THEATRICAL ASSOCIATION.
NOT A CIRCUIT.
But an association of managers to secure first-class attractions and see that they are patronized. Composed of the best territory West of the Missouri River, including towns from four to twenty-five thousand inhabitants, taking in such well-known towns as Newton, Wichita, Wellington, Caldwell, Harper, Arkansas City, Kingman, Hutchinson, Dodge and Garden City, and many more, all of which will draw more money than any equal number of houses in the State.
EVERYTHING IN KANSAS BOOMING
and the show business is following suit. All first-class attractions are playing to big business, notwithstanding all reports to the contrary. Every company's interests guarded and no towns will book more attractions than can be played with profit to the companies. Terms liberal. Have still some open time left for this season, and ready to book first-class attractions for next season. No show booked at 10, 20 and 30 cents. Short jumps and the best route to Denver or the Pacific Coast are some of our advantages.
Address all communications to
JOS. B. W. JOHNSTON, Newton, Kas.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

UTICA, N. Y.
Gammel's Casino and Hotel.
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Headquarters for the profession. Furnished rooms at reasonable rates. Good talent wanted for our Concert Room at all times.
The best of refreshments always in stock.
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WARREN, OHIO. Population 6,000
WARREN OPERA HOUSE.
Seating capacity 900. Opened Dec. 30, 1886, by Rhea.
On ground floor. Stage 40x57; 43 feet high; Bridge and five working Traps. Sixteen sets scenery; ten elegant dressing-rooms. Heated by steam and lighted by gas.
Built by Oscar Cobb, theatrical architect, Chicago.
Seated with Andrews' folding-chairs.
Only first-class attractions need write for time. Share only. No cheap-price attractions played.
Address P. L. WEBB, Manager.
Or, H. S. TAYLOR, 23 E. 14th street, New York.

COLD IN THE HEAD QUICKLY CURED BY USING The Great Japanese Remedy, **COMPOUND MENTHOL POWDER.**
Public Speakers and Singers should use this Powder for *Clearing* the *Head* and *Throat* and for *Hoarseness*. At Druggists or by Mail. Price 25 cents. Send 2c stamp for autograph album of famous names. KELLOGG, HITCHCOCK & CO., 24 PARK PLACE, NEW YORK.
Your "Compound Menthol Powder" has afforded me great relief from hoarseness. Travelling as I do, the change of climate ofttimes affects my throat, and your remedy certainly acts quick and effective

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The choicest refreshments always on hand.
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MRS. H. A. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER.
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American Managers.

V.—WILLIAM HENDERSON.

Mr. Henderson is probably one of the oldest managers—still in active service—in this country. It is not meant by this that he has the advantage of the others in age, but that he has been almost continuously in management for over thirty years. Like many others who have adopted and distinguished themselves in this profession, Mr. Henderson's parents were violently opposed to the stage. He was not allowed to enter a theatre until after he was sixteen years of age. This was in Philadelphia, his native city, in 1847. The young man had been educated as an architect and builder, and had made good progress in his studies when this visit to the playhouse changed the whole current of his career. He says he never shall forget the play or cast. It was Othello, with Fredericks in the title role, Junius Brutus Booth as Iago, Charlotte Cushman, Emilia; Susan Cushman, Desdemona; William Wheatley, Cassio. He soon found means to join an amateur society. In 1848 he joined the stock company of Meach's Museum, Philadelphia. The theatrical season opened, in all houses alike, on Sept. 1, and closed July 4 In 1849 Mr. Henderson went to Chicago, where he secured an engagement under the management of John B. Rice, at the Randolph Street Theatre. Chicago had 25,000 inhabitants, and $30, $40 and $50 houses were good then. The average salary of a leading man was from $15 to $18 a week. Six tragedies and from six to twelve other plays were an ordinary week's work.

The young actor next went to Detroit as leading man, and had varying success there and in other places until 1856, when he went to Newark, N.J. Here he first assumed the managerial functions, having leased a house for the rest of the season. Harry Hotto was in the stock, playing comedy parts and painting scenery. The season lasted five months, and the young manager made some money. His next venture was in Albany, where he secured the Green Street Theatre at $2,000 a year rental—he could have bought the place for $8,000. George L. Aiken, who dramatized Uncle Tom's Cabin, was leading man. Brougham, Lola Montez and many other stars of the day appeared here under Henderson's management. Mr. Henderson had meanwhile married Miss Ettie Lewis, daughter of Harry Lewis, who is now the oldest comedian in the world, and living with Mr. and Mrs. Henderson at their home at Long Branch. Mrs. Henderson, who has since gained considerable fame as a dramatic writer, was also a member of her husband's company. At the close of the season at Albany the manager found that he was just $10 out of pocket after paying all expenses. Mr. Henderson then went South and played one season of tragedy, in Memphis, Montgomery and other towns. In Nashville he met Wilmarth Waller, just arrived from Pittsburg, who informed him that there was a good opening in the latter city for an energetic manager. He immediately wrote to Colonel Simpson, the owner of the house there, who in about two weeks answered with an invitation to come on. The Colonel was the law partner of Edwin M. Stanton, later the famous War Secretary. War clouds were looming—this was January, 1860—and he was not very gracious to the young manager from the South. Besides, Simpson had owned the theatre for thirty-two years, and had always lost money on it. This was not encouraging.

Mr. Henderson had now determined never to act again, and immediately hired the house at $90 a week, paying a month's rent in advance—which was so extraordinary at that time and in that place that the Colonel was dumbfounded at first, and on recovering hysterically insisted on treating every one he met for several days afterward. Here The Octoroon was produced and had a wonderful success, running two weeks. The company was brought from New York, and consisted of Harry Hotto, as Salem; W. Reeve, Pete; James Carden, McCloskey; W. B. Hamblin, Indian; Mrs. Horace Nichols, old woman; Jennie Cramer, Dora, and Miss Kimberley as the Octoroon. Boucicault, of course, got his royalty. At the close of the season Mr. Henderson leased the house for five years and made a success of it.

Probably a few of the names of those who played as stars and stock might not be uninteresting, so here they are at random: F. F. Mackay, J. S. Maffitt, McKee Rankin, George Chapman, John Norton, Joseph Sefton, J. E. Murdock, Chanfrau, John Keane, Ada and Minnie Monk, Annie Ward Tiffany, Louise Sylvester, Jennie Wertman (now the wife of Edwin Thorne, and who made her debut here as Eva), Proctor, John A. J. Neafie, Hackett, Edwin Adams, Matilda Heron (whose manager at that time was the late Harry Palmer, afterward in partnership with Jarrett), Mme. Celeste, Mr. and Mrs. Barney Williams and the Florences. There was another house in Pittsburg at this time—the Opera House—which had successively disgusted managers Charles R. Gardiner and C. D. Hess. This was leased by William Henderson, and successfully managed until 1871. At this theatre the new manager introduced the first matinees ever given West of the Alleghenies. Stars did not play at these afternoon performances, and the receipts used to run from $4 50 to $10. In this house, during Mr. Henderson's management, Edwin Booth received the sum of $4,150 for one week's engagement. This was Mr. Booth's banner week up to that time, and the manager of the house offered him a guarantee of $75,000 for a six months' starring tour, which he refused.

Providence was the next scene of Mr. Henderson's labors. He went there immediately after leaving Pittsburg, and was introduced to the Governor of Rhode Island and other prominent gentlemen. To these he unfolded his plans for building and managing a first class place of amusement, and his views were received so favorably that within forty-eight hours the scheme was an accomplished fact and $100,000 subscribed. No time was lost, and on Dec. 4, 1871, the Providence Opera House was opened, under Henderson's management, by Cora Ritchie in Fashion. It was from this house that Lester Wallack received his first royalty for Rosedale, Henderson paying $140 a week. Here was produced the Two Orphans for the first time outside of Union Square. It ran three weeks on a royalty of $250 a week, and the management cleared over $5,000. Barry Sullivan made his first hit in the United States at this house, and at the close of his engagement Mr. Henderson managed him successfully through New England. Mr. Henderson left Providence in 1877, and opened the Standard Theatre, in New York, which he ran until it was destroyed by fire in 1883. The following year he leased the Academy of Music, Jersey City, for five years. This must have been a successful speculation, as he has just concluded to buy the building outright and fix it over to suit himself.

Mr. Henderson is a man of a rather jovial and social disposition, although strict in business matters and a rigid disciplinarian. He has a remarkable fund of reminiscence and anecdote that makes him a very pleasant and interesting companion.

The Wild West Abroad.

"Our season at the Garden was unexpectedly successful," said Nate Salsbury to a representative of THE MIRROR yesterday." We made the arrangement to come to New York as an experiment to ascertain whether the Wild West Show was good for anything as a Winter entertainment under cover, and even if we had dropped $20,000 or so the trial would have been valuable, inasmuch as a demonstration of the feasibility of the scheme pretty nearly doubles the value of the enterprise to its proprietors. But I am happy to say the experiment was altogether successful and we have come out winners by a considerable amount.

"The Show will go to England in a few weeks, and I am assured its success on the other side of the pond is a foregone conclusion. Over there the curiosity to see redmen, cowboys and all the other features of this exhibition is greater even than here. If the outcome reaches our xpectations we will probably take the Show to Paris and put it under a roof for the Winter season.

"The auspices under which we will appear in England are particularly good. Cody has met many Englishmen of position and title in the West, and he has been their pilot on many a hunting and scouting expedition. Support will be extended to him, therefore, in many influential quarters. It has taken some years in this country to obliterate the impression that got about concerning Cody before he came into the hands of those at present with him, on account of the gory romances of Ned Buntline and the sensational plays in which Cody played for several seasons. His real eminence as a frontier character was lost sight of and many people imagined he was more or less of a bogus hero. The Wild West, however, has changed all this. It has received the endorsement of the leading military authorities and marks of friendship and esteem have been extended to Buffalo Bill by Generals Sherman, Sheridan and others. You know he was for seven years the chief of scouts for the Government, and in that capacity did active and gallant service for his country. He is a man, every inch of him—an unlettered nobleman.

"What do the Indians think of the trip across the ocean? Well, I don't think they have given much thought to it; wherever Cody and I want to take them they are perfectly willing to go, for they have an abundance of respect and confidence in us both. We never have any trouble with our Indians. There is not one of them that drinks, and the alleged fondness of the race for fire-water we have found to be an exaggeration. They like the nightly performances, but they go about them in the most serious manner. The Indian is an intelligent being in his own way, which is not the way of the white man or the white man's imitator, the negro. They are not imitative, and they do not relinquish their own ideas and customs; they have no histrionic talent whatever. If that were required of them our show would be tame indeed. They simply go out before an audience, and in all sobriety and earnestness go through their characteristic dances and habits of life. The camp at the Garden has been run on regular military principles, and the Indians are perfectly obedient to our discipline.

"What in my opinion is the future of the Indian? Well, that's hard to say. I have lived among them, and know the evils of the present system the Government employs in dealing with them. The agents, as a rule, are jobbers who sell fire-arms, liquor and other species of interdicted goods to the occupants of the reservations. Then, when drunkenness or a broil ensues, he calls for troops, and a lot of green soldiers arrive, kill a few Indians, arouse a whole tribe to rebellion, and the papers are filled with accounts of the atrocities committed by the Indians. The Government alone is to blame for these outbreaks in the majority of cases. The Indians under proper surveillance are docile and orderly; if they are allowed to observe their own laws they will not infringe those of civilization. They are monogamists, and society might learn a lesson in marital fidelity by observing poor Lo. They believe in the religion of their forefathers—the simplest imaginable form of deistical faith—and their desire is to conciliate the Great Spirit by good deeds, with a view to reaching the traditional happy hunting-grounds.

"An idea prevails that the Indians are being exterminated and are dying out rapidly. This is not true. In the past five years they have increased in numbers. The Indian population of the United States is now over 350,000. A remedy for the evils under the present system of dealing with them could be had if the Government would place the control of them in the hands of the military authorities instead of the Interior Department. With officers of integrity and tried executive ability, in place of the greedy agents, there would be an end to the grievances of the Indians and of their frequent warfares.

"By the way, although the press has treated us with remarkable courtesy and kindness, it has lost sight of one point that certainly is worthy of note, and that is the thoroughly American character of the entire show. It is unique in this respect. In England we propose to keep the stars and stripes always floating above the exhibition, for we feel, aside from the business aspect of the trip, a national pride in its success abroad."

Probabilities.

Sure, life is a mixed up business,
Especially when it falls true
That you love the one
Who loves somebody else,
Who loves the one
Who loves yo

If you love the right one. Ah! it's lovely;
But what you're more likely to do
Is to love the one
Who loves somebody else
Who loves the one
Who loves you!

Joy and rapture forever go with it,
But you catch less of rapture than rue
When you love the one
Who loves somebody else
Who loves the one
Who loves you!

Yes! Love by all means and my blessing,
But, believe me, your chances are few
Of not loving the one
Who loves somebody else
Who loves the one
Who loves you.

And, sure, life is a mixed up business
Especially when it falls true
That you love the one
Who loves somebody else
Who loves the one
Who loves you.

E. V. S.

Professional Doings.

—Stella Rees, late leading lady with Edmund Collier, invites offers for next season.

—Frank E. Aiken and Jennie Crosman have joined Mme. Janish's company.

—Frank C. Cooper, manager or agent, is at liberty for the remainder of the season.

—Conreid's Opera company will play a Summer season at the National Theatre, Washington.

—The receipts for Booth's first night in San Francisco are given as $5,000.

—Lawrence Marston's latest company went to pieces in Wilmington, Del., last week.

—Tracy Titus died in California the other day. He had been in bad health for some time.

—Oliver Byron plays three weeks in Chicago this season, opening his first on March 28.

—Mr. and Mrs. Ed Clifford have been engaged for Loudon McCormack's company for the rest of the season.

—Work on Charles O. White's new theatre in Detroit will begin in May, and it will open early in September.

—Will C. Cowper will open in Blackmail in Baltimore on April 11. He has bought the play from Chapman and Sellers.

—Ollie Redpath, an "infant phenomenon" in the dramatic line, is starring to good business in the West and South.

—James M. Colville, of James A. Herne's company, writes THE MIRROR denying that the "male members" thereof became "demoralized" during a recent engagement in Milwaukee.

—Yesterday word was received at the Actors' Fund rooms that Cyril Searle was in a dying condition at Savannah, Ga. For the last fourteen weeks he has been provided for in a hospital there by the Fund.

—Manager James Collins has been re-engaged by the Ohio River Excursion of Cincinnati to look after the amusement interests of the Coney Island of the West.

—Virgil H. Maxey, for a season or so an unsuccessful aspirant for histrionic honors, is now holding "protracted meetings" down South. Of course, he is very bitter against the stage and its people.

—The Ocean Theatre, Long Branch, N. J., with a seating capacity of 2,500 and full stock of scenery, will open about April. Manager Henry C. Foster is prepared to negotiate for attractions.

—J. H. Gray (colored), late treasurer and assistant manager of the Academy of Music at East Saginaw, Mich., is at liberty to receive offers. He has had fifteen years' experience on the road and as an attache of theatres.

—Manager Charles Osgood, representative of Patrick Harris in Cincinnati, was on Feb. 3 presented by the attaches of Harris' Museum, in that city, with a gold watch and chain. Charles Zimmerman, treasurer of the house, did the presentation act in good style.

—May Waldron, who is doing good work with Robson and Crane as Phryne in The Comedy of Errors and Mistress Page in The Merry Wives, is often annoyed by the confusion of her name with that of a circus performer. Miss Waldron is the daughter of W. E. Dougherty, of the *Evening Telegram*.

—The following houses are to be remodeled for next season: The Pittsburg Opera House at a cost of $35,000; the Taylor Opera House, Trenton, N. J., at a cost of $30,000; the Euclid Avenue Opera House, Cleveland; the Academy of Music, Rochester, at a cost of $18,000, and Rand's Opera House, Troy, at a cost of $20,000. The latter house may possibly be torn down and an entirely new theatre on the ground floor built.

—Owing to the demand for seats for the opening night of Edwin Booth at Baldwin's Theatre, San Francisco, last Monday night, Manager Al. Hayman decided to sell the seats at auction. This was done, and the premium over the regular prices amounted to $2,800.

—Frank Mayo closes his regular season in Reading, Pa., on March 26. The season has been extended from thirty to thirty-two weeks. Mr. Mayo will rest in New York for a fortnight, reopening on April 11 for a preliminary season of four or six weeks. Sheridan Corbyn writes: "This has been the most prosperous season Mr. Mayo has ever known, Nordeck having proved a better-paying play than even the famous Davy Crockett."

A Muscular Actor.

Melbourne McDowell, who looks so superb in his uniform of the Surgeon-General in Held by the Enemy, was with Fanny Davenport in Fedora for a number of years. He has a magnificent physique and an elegant stage appearance. It is said he can lift five chairs, piled on each other, off the floor with his right or left arm, and can easily "muscle" three chairs. He is built from the ground up, and is as solid as a keg of nails. It is said that the champion heavy lifter of East St. Louis will challenge Melbourne McDowell, the heavy lifter of Held by the Enemy.—*Com.*

BIJOU OPERA HOUSE, Broadway near 30th St
MILES & BARTON, Lessees and Managers.

N. C. GOODWIN,

in the greatest of all burlesque absurdities,

THE SKATING RINK.

By Robert Griffin Morris.
Supported by a cast of unusual excellence from Miles and Barton's Bijou Burlesque Company.
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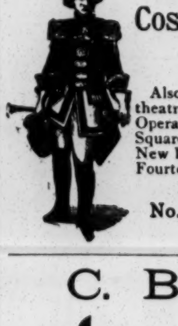

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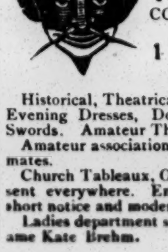

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Having concluded a most successful engagement with the Clio Company, has returned to the city and is open for engagements for next season.

WHAT THE LEADING PAPERS OF THE UNITED STATES SAY:

Miss Sibyl Johnstone, in the title-role, showed crudeness in her art, but at the same time disclosed that she was possessed of the fire of which actresses are made. Her delineation full of tenderness for her father and love for Fabian in the earlier scenes was in fine dramatic contrast with the brazen air and degagé stride of the courtesan the play unfolds in the fourth act. Her performance in this act was full of sustained power, and the closing of the third act was saved from disaster by the actress, who fairly snatched victory from failure by a thrilling bit of stage business.—*New York Dramatic Keynote.*

Miss Sibyl Johnstone, as Clio, looked the part to perfection, and acted with a fire and spirit that captivated her audience.—*Boston Advertiser.*

Miss Johnstone possesses sufficient ability to make an actress worthy the name. She has a magnificent voice, beautiful face and form, and a grace that is irresistible. —*Omaha Excelsior.*

Miss Sibyl Johnstone made a beautiful Clio, excelling in the love scenes. In voice and figure she reminds one of Mary Anderson.—*St. Paul Globe.*

Miss Sibyl Johnstone, as Clio, has grace, youth and beauty, and is simple, earnest and effective. In her Greek costume she was a charming picture of classic loveliness, and the heroine model made a model heroine.—*Washington Herald.*

Miss Sibyl Johnstone and Fabian were the favorites of the evening.—*New York Herald.*

Miss Sibyl Johnstone made a positive hit as Clio. She acted with genuine force throughout, and in the fourth act added conspicuously to the voluptuousness of the scene.—*Brooklyn Union.*

Sibyl Johnstone, who reminds us of Mary Anderson, gave a fine, intelligent performance of Clio.—*Kansas City Times.*

Miss Johnstone is more than equal to all demands made upon her.—*Washington Republican.*

Miss Johnstone gave a charming portrayal of the title-role.—*Chicago Times.*

Pretty and picturesque, Miss Johnstone acted with great intelligence and notable animation as Clio.—*Boston Gasette.*

Miss Johnstone, who looks like Mary Anderson, was attractive, intelligent and sympathetic as Clio.—*Buffalo Courier.*

Miss Johnstone made an excellent impression. A beautiful woman by nature, she conceives and carries out the author's idea as very few women would be capable of doing in the fourth act. She rose way above the capacity of the stock actress, and became for the moment a star of no mean magnitude.—*Kansas City Journal.*

Miss Sibyl Johnstone possesses some characteristics that remind one of Mary Anderson, not only a resemblance in form and feature, but particularly in voice. She is fairly bubbling over with native power.—*Denver Tribune-Republican.*

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Route for Season of 1887-88.

Aug. 29, Bangor, Me., (Open season).
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" 31, Augusta, Me.
Sept. 1, Lewiston, Me.
" 2, Portland, Me.
" 3, "
" 5, Portsmouth, N. H.
" 6, Manchester, "
" 7, " "
" 8, Concord, "
" 9, " "
" 10, Keene, "
" 12, Bellows Falls, Vt.
" 13, Brattleboro, "
" 14, Fitchburg, Mass.
" 15, " "
" 16, Hudson, "
Sept. 17, Waltham, Mass.
" 19, Chelsea, "
" 20, Lowell, "
" 21, " "
" 22, Lawrence, "
" 23, Haverhill, "
" 24, " "
" 26, Providence, R. I., one week, Providence Opera House.
Oct. 3, Fall River, Mass.
" 4, New Bedford, "
" 5, Brockton, "
" 6, " "
" 7, " "
" 8, " "
" 10, Attleboro, Mass.
" 11, Lynn, "
Oct. 12, Lynn, Mass.
" 13, Worcester, Mass.
" 14, " "
" 15, " "
" 17, New York City, two weeks, Niblo's Garden.
" 31, Stamford, Ct.
Nov. 1, Danbury, "
" 2, Waterbury, "
" 3, Meriden, "
" 4, Springfield, Mass.
" 5, " "
" 7, Milford, "
" 8, Woonsocket, R. I.
" 9, Pawtucket, R. I.
" 10, Willimantic, Ct.
" 11-12, New Haven, Ct.
Nov. 14, Brooklyn, N.Y., one week, Grand Opera House.
" 21, New York City, six weeks, 14th Street Theatre.
Jan. 2 until 22 company rest.
Jan. 23, Philadelphia, Pa., two weeks, Chestnut St. Opera House.
Feb. 6, Buffalo, N. Y., one week, Academy of Music.
" 13, Cleveland, O, one week, Euclid Avenue Opera House.
" 20, Cincinnati, O., one week, Grand Opera House.
" 27, Louisville, Ky., one week Macauley's Opera House.
Mar. 4, St. Louis, Mo., one week, Olympic Theatre.
Mar. 12, Chicago, Ill., two weeks, McVicker's Theatre.
" 26, Detroit, Mich., one week, Grand Opera House.
April 2, Indianapolis, Ind., one week, Grand Opera House.
" 9, Pittsburg, Pa., one week, Bijou Opera House.
" 16, Brooklyn, N. Y., two weeks, Grand Opera House.
" 30, Boston, Mass., two weeks, Boston Theatre.
May 14, rest, and en route to California.
July 2, San Francisco, Cal., four weeks, Baldwin Theatre.
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1887 LONE STAR CIRCUIT 1888

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A new melodrama, by Annie Lewis, was produced at the Grand Opera House last night, for the first time on any stage. It scored an artistic success, and reflects great credit upon the authoress. Calls were made after each act. The play will continue the balance of the week with Saturday matinee.—*The Union, Nashville, Tenn., March 4.*

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HOWE & HUMMEL,
Counsel for Mrs. Theresa Vaughn Mestayer.

JOHN P. SLOCUM, Manager.

A CARD.

SCRANTON, Pa., March 1, 1887.

We the undersigned members of the Bandmann Company hereby state that the reports of the occurrence on Monday evening, at the Trenton Opera House, were maliciously false. We are all fully aware of the cause from which it emanated and think Mr. Bandmann wholly justified in wishing an understanding with the lady. Some of us were present during the whole affair and can testify that no violence was used. We consider the conduct of said lady unbecoming and unprofessional in the extreme. We are pleased to inform the profession, that our engagement with Mr. Bandmann has been highly satisfactory and that he is a most agreeable manager and amiable friend.

A. R. Brooks, Clay Clement, Frank Lander, W. J. Johnston, T. W. Walthal, Jr., Robert W. Borston, Master C. Titus, Genevieve Beaman, Matti Marshall, Violet Black, Louise Beaudet.

P. S. This is a verbatim copy of the original which is in the hands of Morris Goodhart, Counsellor-at-Law, 45 and 47 William Street, New York.

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Actors' Fund of America.

In accordance with Sec. 30 of the By-Laws of the Actors' Fund of America, notice is hereby given to the members of the Association that a special meeting will be held at the Rooms of the Fund, 12 Union Square, New York, at 2 P. M. on Thursday, March 31, 1887, for the purpose of considering an amendment to the By-Laws, permitting the election of at least five honorary members (to be selected from laymen) each year by the Board of Trustees. By order of

A. M. PALMER, President.

HARRISON GREY FISKE, Secretary.

1887 IMPORTANT ANNOUNCEMENT 1888

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